The "IDEAL KINEMA" This Week

Kinematograph WEEKLY

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CIRCUITS and BRANCH CONTROL See page 27

S.O. OPPONENTS ATTEMPT TO MISLEAD COMMONS

"Undue Influence" Alleged in Elections

MINISTERIAL REBUFF TO FANATICS

The suggestion that undue influence had been exercised by the Trade in connection with the polls under the Sunday Entertainments Act was made in the House of Commons on Monday by Sir Basil Peto, one of the strongest opponents of Sunday opening.

LATE on Monday night, in the House of Commons, Members agreed without discussion, to draft orders under the Sunday Entertainments Act, 1932, relating to Walthamstow, Wrotham and Croydon.

But, on the adjournment of the House, Sir Basil Peto, the Member for Barnstaple, raised the question of the methods adopted by members of the kinema Trade to influence public opinion in local areas in favour of the opening of the kinemas on Sundays. He was not satisfied with the reply given by the Home Secretary to the effect that he saw no reason why any legislation was necessary to deal with this matter.

The House imagined, when it passed the Sunday Entertainments Act last year, that the question whether the kinemas were to be opened on Sunday in a particular area was to be decided by people simply being asked whether they were in favour of opening or not. But, instead of that, they now found that "an elaborate organisation" was spending money in connection with these local polls on a scale far beyond that which was permitted to a candidate at a Parliamentary election.

"Buying a Verdict"

Hundreds of canvassers in support of Sunday opening were employed in the areas affected, and "fleets of cars" were busy picking up people and bringing them to free admissions to kinemas. All this, Sir Basil alleged, showed that the kinema Trade was out "to buy a verdict" from the people by a lavish expenditure of money.

This defeated the purpose of Parliament in providing in the Sunday Entertainments Act a just expression of local opinion by poll.

The Employees

RHYS DAVIES, who, it will be remembered, fought the Sunday Entertainments Act very strongly in Committee, was the next speaker. He said that he would oppose any Order that came before the House unless he was satisfied that the labour conditions in the kinema Industry were being carried out according to law.

He asked for information as to what was happening in connection with the administration of the Act, and instanced specially the case of Birmingham. No employee in a kinema, he maintained, should be engaged on a Sunday as well as on the six other days of the week.

When he raised the matter of Birmingham recently, when the kinemas were opened on Sunday, he was told authoritatively that the employers in the kinema Industry there, in some cases, employed their workmen on Sunday, although those workmen had been employed on the previous six days. When challenged for breaking the law, it was said that the workmen were not employed within the meaning of the Act.

"Grossly Misleading"

At this OLIVER STANLEY rose from the Government front bench, and said that Mr. Rhys Davies ought not to mislead the House so grossly as that. The case of Birmingham was a particular case of a concert on Hospital Sunday, when all the services in the kinemas, whether the services of the employer or the employees, were given free, and the whole takings were given to the charities of Birmingham.

This retort, however, did not satisfy Mr. Rhys Davies, who said that Mr. Stanley had been rather biassed in regard to this Act from the beginning. The employees in Birmingham were virtually asked to attend under threat of dismissal. He urged that the Home Office should look into the complaints which were being made in regard to the special fund which had been set up under the Act.

Lieut.-Com. BOWER, the Unionist Member for Cleveland, then intervened. Why, he asked, should Sir Basil Peto, or any other member, presume to dictate to the people as to how they should spend their Sundays? "This matter can be left to the decision of the common people," he added, amid loud cheers.

Oliver Stanley's Answer

The Government reply was entrusted to OLIVER STANLEY, Under-Secretary to the Home Office. In a brief speech, he pointed out that if Sir Basil Peto were right in his contention, the matter could only be remedied by legislation. Legislation which prevented expenditure of any kind would also prevent the electors giving a considered decision.

It could not really be said that the majority of 10,000 in favour of Sunday kinemas at Croydon was due to motor-cars and posters. He was sure that Sir Basil Peto did not want to be a "bad loser," but did he really think that 10,000 people were drawn into voting about something merely by motor-cars and posters? The Home Office, he promised, would watch the situation, "but, until we are convinced that these polls do not represent the will of the people, difficult, dangerous, and complicated legislation had better be postponed," he concluded.

A Die-Hard

This speech really took the sting out of the debate, but it did not serve to damp the ardour of ISAAC FOOT, who said that a "vested trade" was "exploiting Sunday." Those who opposed Sunday entertainments were being justified by what was happening now.

The debate was wound up by a very bright speech from VALENTINE MCENTEE, the Labour member for Walthamstow, who said that there was a good deal of hypocrisy about the attitude of Mr. Foot and Sir Basil Peto on this matter. Did they not know that at every election there were hundreds of motor cars used by the various parties, including the parties of those two hon. members, in the defence of vested interests?

This brought Mr. FOOT up again. He said that no one objected to the use of motor-cars, but there was a difference between the use of a fleet of motor-cars in support of a vested interest and the use of cars in the public interest.

Mr. MCENTEE said that he did not want to see undue influence used in this or any other matter. After all, he asked, what was "undue influence" in this matter of Sunday opening? Was it "undue influence" for certain clergymen to speak, Sunday after Sunday for two or three Sundays, before the poll against Sunday opening? The real truth was that hon. members had been badly beaten in this matter, and now "they were squealing." If there were any truth in what Mr. Rhys Davies had said, he (Mr. McEntee) would certainly be with him. It was certainly the unanimous intention of the House that Sunday opening should not increase the number of hours worked.

But, although he was much interested in defending the conditions of labour in the kinema Industry as any member of the House, he had not seen any real evidence of a desire on the part of any member of the Industry to extend the hours of labour in it.

After this speech, the debate came to an end, and the House adjourned.

Contribution Conditions

Earlier in the evening J. R. REMER asked the Home Secretary whether he was aware that some local authorities were making a condition for the Sunday opening of kinemas within their areas that, in addition to a certain percentage to be paid to charity, a sum should be paid to the Cinematograph Fund, the latter being an extra payment; and what action does he propose to take to secure the observance of the Act.

OLIVER STANLEY, who replied, said that the Home Secretary was not aware that any such condition has been imposed by any kinematograph licensing authority. If the hon. member would forward to him any information he had on the subject, the Home Secretary would consider whether any action on his part was called for.

CHRISTIE ORGANS

NEW WARDOUR SHOW PREMISES

Recent years have seen a concentration upon Wardour Street of firms specialising in kinematography and allied apparatus. This week sees a further addition.

Opposite Film House, at 159, Wardour Street, Hill, Norman and Beard have taken premises as a sales office and showroom for Christie organs. V. Hayes Jones is in charge and will welcome visitors and inquiries.

It is the firm's intention to show in the window from time to time consoles of organs due for delivery to various kinemas. At present a three-manual is on show, which, being finished in silver and illuminated by coloured battens, makes a very attractive show.

Jack Alexander, the new chairman of the L. & H. C. Branch

RUSH FOR SEATS AT ROYAL GALA SHOW

"THE GOOD COMPANIONS"

Purchases for seats amounting to some hundreds of pounds have been made for the Royal Gala Performance of "The Good Companions" at the New Victoria, on February 28. This is the more remarkable as tickets were not available until Monday last.

Applications are pouring in by every post, not only at the headquarters of the Organising Committee, but at the theatre agencies, and wherever it is thought tickets may be obtained.

The manager of the New Victoria has for some days been compiling a waiting list of applicants, some of whom have paid cash in anticipation of being allotted seats.

In the circumstances, early application is advisable, and should be made to 20, Hanover Square, W.1 (Mayfair 3884), or to the ticket agencies.

A general Committee meeting was held at Londonderry House on Monday morning, and over £400 worth of tickets were bought by members of the committee, including the whole of the lower-priced seats, which were handed back for free distribution to disabled ex-Service men.

Plans for the provision of a Royal box have now been approved, and all arrangements have been made for their Majesties' reception and comfort.

COLISEUM TO RUN PICTURES

"DRIVEN TO IT," SAYS SIR OSWALD

The Coliseum, the *Kine.* learns, will change over to films on Monday, March 6. In a statement issued on Tuesday night, Sir Oswald Stoll said: "It is because every theatre is being driven to find a form of entertainment for which the least amount of cash has to be paid out through saving of wages, salaries, special expenses and general upkeep.

Tax and Duty Demands

"In running a theatre part of the sum yielded in prices has to be added to the cost, even though the whole of the money paid by the public shows a heavy loss on the trading. Entertainment duty may represent 17 to 20 per cent. of the receipts.

"On the other hand, if at times profits are made which might cover some of the losses, they are prevented from doing so by heavy income-tax. The Government looks at this duty through a false perspective.

"Hundreds of artists, musicians, skilled and unskilled stage workers and engineers will lose their occupation when the Coliseum has to sacrifice its wonderful stage to the screen on March 6."

No Renter Tie-up

It was probably a more or less intelligent anticipation of Sir Oswald Stoll's decision to turn the Coliseum into a picture theatre that led to the rumour, only recently dispelled, that the premiere, "Cavalcade," would possibly take place in St. Martin's Lane.

Until Conditions Improve

In reply to questions by the *Kine.*, Sir Oswald Stoll said: "No agreement has yet been made with any film company. The new policy will continue until the general economic conditions of the theatre world improve. Continuous performances will be run, and the charge for admission will remain the same, 1s. to 3s. 9d."

N.W. BRANCH CLAIMS ITS DUE

UNFAIR STATEMENT OF JUSTICES CORRECTED

CLAIMING credit where credit is due, the North Western branch of the C.E.A. has taken the necessary action to correct a misleading statement by the chairman of the Theatre and Public Entertainments Committee of the Justices as to the amount of money contributed by Liverpool kinemas, which opened on Sundays, to local charities.

It may be remembered that the chairman of the Entertainments Committee recently commented on the small amount that was handed over to charities, and drew the conclusion that perhaps this could be construed as indicative of the small demand for Sunday performances in Liverpool. As these remarks were extensively reported in the lay Press, the North Western branch considers the following facts should be known:—

(1) The public received very short notice of Sunday opening having been granted.

(2) Only 50 per cent. of the halls, or about 35, opened.

Charities benefited by £117, but in addition to that £232 went to the Goodfellow Fund from six other kinemas and other sums to the S.O.S. Campaign. Had Sunday opening prevailed throughout the year, charities would probably have benefited to the extent of £7,000.

At the monthly branch meeting held at Liverpool on Friday, members gave expression to the view that injustice had been done to an industry that had always given help in a free-handed way to charity. It was decided to send a letter to the magistrates' clerk asking him to bring the facts to the notice of the magistrates.

W. J. Grace mentioned that from his theatre £50 was handed over to a cause deserving help, and this sum was not included in the figures mentioned by, or to, the magistrates.

"If all kinemas were to open on Sundays in Liverpool, I estimate charities would benefit by at least £10,000 per annum," declared J. M. Cannon, of G.B. "Surely the chairman of the Public Entertainments Committee does not consider £10,000 per annum to be a small sum."

GLASGOW SUNDAY CHARITY S.O.

PERMISSION GRANTED AND DATES FIXED

Sunday opening of kinemas for charity in Glasgow will take place on February 19 and 26, and March 5 and 12.

It seemed likely that the annual effort on behalf of civic and Trade charities would not be held this year, for the Glasgow bench of magistrates on two previous occasions have resolutely refused to accede to the applications of the Trade.

Tuesday's decision was arrived at after considerable discussion, and eventually the bench, by 9 votes to 4, granted the permission.

The result of the application has given great satisfaction to the Trade and there is every indication that no effort will be spared by exhibitors to ensure a record result.

THE C.E.A. DINNER

LESLIE BURGIN PRINCIPAL GUEST

March 14, at the Grosvenor House Hotel, Park Lane, has been fixed as the date and place of this year's C.E.A. annual dinner and dance.

The principal guest is Edward Leslie Burgin, LL.D., M.P., Parliamentary Secretary to the Board of Trade.

Tickets at a guinea each, which include dinner, dance, cabaret and running buffet, can be obtained from W. R. Fuller, general secretary, C.E.A., Broadmead House, Panton Street, S.W.1.

As in past years, attendance has been nearly 600, early application for tickets is essential. Tables for separate parties can be arranged if long enough notice is given beforehand.

BRITISH LION SALES ADDITION

British Lion announces the following sales appointments as from Monday.

A. Minton, in charge of South Wales; A. Marks, Yorkshire representative; Norman Davis, attached to London office; J. Cohen, in charge of the East Coast and Home Counties; Jules Levy, attached to the Birmingham office.

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Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

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ARE THE CIRCUITS THE ENEMY?

A GOOD deal of nonsense has been talked in the C.E.A. branches about the circuits as the natural antagonists to the independents in exhibitor politics. There may in some cases be an apparent justification, but, honestly, is not the conclusion inevitable that the man who feels most aggrieved has, as a rule, only himself to blame?

Let an unprejudiced observer say at once that there are frequent instances in C.E.A. movements when the forward push comes from the circuit representatives. It has happened again and again, but generally only because the independent proprietor has not been able to profit by the first-hand experience of colleagues in the same way as the official of a theatre-owning chain.

Where a branch has the advantage of using common knowledge contributed from all its constituent members, it stands to reason that the wider experience it is based upon the better for everybody in the group.

But the one lesson of importance is that while independents, as such, may conjure up a feeling of jealousy because of the power wielded by the circuits, they have no possible excuse for this attitude. It is just a question of turning up at branch meetings, and a very easy calculation will prove the relative strength of the two parties.

However, it is perhaps worth asking whether there are *two* parties? On nearly every question that arises at branch meetings there is no division at all that is founded upon real differences of economic structure. One point is treated from distinct angles—the question of film hire—but this is not a matter on which circuit nominees can express their views.

Other subjects only reveal how closely the well-being of one exhibitor is involved with that of his colleagues and neighbours. Half of the problems that cause so much anxiety arise out of the administration of the laws and by-laws by the local authorities; here certainly there is no excuse for dividing into two camps.

General advertising has in some cases been rationalised until every member of a given area has cut his Press publicity to the same minimum; special exploitation of pictures is a section of showmanship in which the independent has always held his own, and, in fact, has given rise to serious thought about the real efficacy of centralised control as compared with the advantages of individualism.

In almost every direction the community of interest as between independent and circuit theatre is established, and we regret that any discrimination should be made.

There is only one safe way with these phantom grievances. Turn up at your branch meetings, where one man's opinion and vote are as good as the next man's, and see for yourself if there is any need to pay one fraction more attention to the opinion of a circuit man than to that of an independent.

If there is, on intrinsic merits, then welcome the man who makes so useful a contribution to the general fund of ideas. But do not content yourself with regarding a definite group of people who are, after all, working for the same ends as you are, as though every action was suspect. That way lies the easy road to disunion, which means the end of all things.

What the Institute Might Achieve

by **K. A. Nyman, B.Sc.**

ONE of the younger generation of exhibitors, the author of this article has already established a strong claim on the attention of the Trade by the keenness and independence of his vision.

UNDER the Sunday Opening Act, exhibitors pay a percentage of their Sunday takings to a fund set up to finance a Film Institute. But—so far at any rate—no information is available as to how, or by whom, the Fund is to be administered. Exhibitors are asked to be patient pending the results of the deliberations of a committee which was set up. This committee includes renter and exhibitor representation. Exhibitors are, however, impatient.

They say here are we, a body of business men, handling films as a commercial commodity. As a condition of selling our goods on a Sunday a legal enactment forces us to finance entirely a Film Institute with a mainly cultural objective.

IT is of interest, however, to speculate now, not on the desirability of a Film Institute *per se*, but, since it has to come into being, how it should function and whom it might benefit. Perhaps the ideal would include some or all of the following activities under the two main headings of *A* (Technical) and *B* (Cultural): *A*. Availability to producers, renters and exhibitors of all information pertaining to the technical sides of their business. A Research Bureau under a well qualified director who would initiate and control any necessary research into problems affecting the scientific and technical side of the business. A library of all relevant standard works on these and cognate subjects would be available.

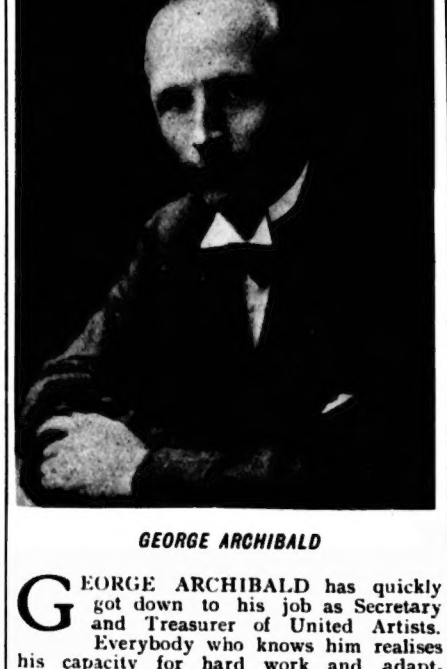
One would have, in effect, a School of Technology that would serve the film industry as Rothampstead serves the nation in the Science of Agriculture, or, in a larger way, the National Physical Laboratory serves the Government Departments and those outside in solving problems in the application of science to industry, war and peace.

B. Cultural. Here we are on less solid ground. After all, culture, like morals, does not always mean the same thing to different people, but there are some broad points of general agreement which most will concede, and here exhibitors must give pride of place to their citizenship over their Trade interests. The two interests may be divergent at times, but should never be conflicting.

The activities of the Institute would include:—A Film Library of (1) Great events culled from news films, etc. (2) Epic films of national and historic interest, *e.g.*, war films, Polar expeditions, great air flights. (3) Films which, whilst made for entertainment in the ordinary way, are by their artistic production, or greatness of theme, or both, considered to be such outstanding examples of the period that they are worthy of preservation. (4) Films not made for ordinary commercial purposes, but of æsthetic, historic, cultural or educational value—*e.g.* (a) Films of religious subjects and of great classic stories; (b) Explanatory films illustrating the works of the great masters in Music, Sculpture, Painting and the Arts generally; (c) Films of the history and development of science in all its branches and their application to our daily life; (d) Educational films of all sorts for use in schools of all sorts.

THE above few indications will suffice to show that such a library could serve the teacher, the philosopher, the traveller, the historian and the novelist very well in his cultural pursuits as well as the man-in-the-street seeking to bring light to his "dark understanding." The compilation of such a library (including the necessary production of films), the usefulness which schools and other educational centres and churches are able to obtain from them, the collection and collation of the opinions of teachers, preachers and lecturers so as to influence future productions, would together well serve as a beginning for the cultural side of the Film Institute.

To the exhibitor I would say: Don't crab the scheme by indifference to its working and its fate. Here we have the beginnings of something which, if properly handled, can well become the basis of a greater civilising influence than all your expensive Leagues of Nations and the like; and what a moral victory (and a joke!) it will be to visualise that the most-maligned industry of the last 20 years, the avowed enemy of culture (according to the rabid bigoted Sabbatarians) initiated and is maintaining such a power for God, out of the money obtained from giving decent people an opportunity of decent, clean, restful entertainment on the Day of Rest.



GEORGE ARCHIBALD

GEORGE ARCHIBALD has quickly got down to his job as Secretary and Treasurer of United Artists. Everybody who knows him realises his capacity for hard work and adaptability, and I was interested to hear from Murray Silverstone his admiration for his new executive's diligence.

WARM wishes for a complete restoration to health, as well as for success in his new office attend Jack Alexander in his chairmanship of the London Branch, C.E.A., upon which he entered last Friday. It is unfortunate that his recent indisposition has robbed the branch of his presence at various meetings, but his determination to be present at the last London C.E.A. dinner is proof of his desire to give of his best.

NINA VANNA, who, despite her Russian forbears, is looked upon as a British star because of her appearance in British pictures, is to become Mrs. Eric Hakim. The acquaintance which has thus developed began six months ago with a meeting at a dinner party in Berlin.

SELDOM has there been quite such an important audience at a film's first night as on Friday last, when Eric Hakim presented "14 Juillet" at the Academy. It was an eloquent tribute to Rene Clair's recognition among the intelligentsia as a master of his art.

I NOTICED Lady Oxford, Augustus John, and a large section of titled Mayfair at the informal reception held afterwards in the stalls. M. Clair, who had come from Paris specially, was modestly receiving the felecitations of everybody.

LONG SHOTS

Archibald Settles Down—London Branch Chairman—Hakim's Romance—Film Society Show

ALBERT CLAVERING brings to my notice the fact that schemes have been issued by the National Savings Committee which might be of great value to members of the kinema Industry. The schemes are inexpensive to run, and the employer associating himself with them can treat his outlay as a Trade expense for income-tax purposes.

THE objects of the schemes are to encourage wise spending among employees, to ensure a sum for widows and dependents of an employee who dies in his firm's service, or to provide a lump sum for pension or to meet unexpected contingencies.

TRAGEDY and comedy are face to face in Wardour Street. In the window of Film House is a very striking tableau, with life-size human figures in the bleakness of an Arctic waste, to publicise "Endurance," the W. and F. film shortly to be shown.

ON the other side of the street in the window of Wardour Films' London office, is a very cute tableau of "Letting in the Sunshine." This is a bath and a feminine lay figure borrowed from a drapery store in it, up to the armpits (nearly) in froth (wadding), with a cut-out of Albert Burdon as the window-cleaner of the film, "Sunshine," is by Strand Electric.

THE third annual staff dance of National Screen Service, held last Saturday at Westminster Palace Rooms, revealed the very happy family spirit which exists throughout the company. There was a large party present, which included many guests from other Trade organisations. These received a hearty welcome from Captain Paul Kimberley, who was an excellent host. Among a very representative crowd I met during the evening were Reginald Crow, H. P. Selwyn, W. R. Fuller and Monty Banks.

BY an unfortunate misunderstanding the Playhouse P.H., Inverness, was on the point of being let down for its picture last week, a disaster which was only avoided by prompt action on the part of the renter's manager.

THE picture was, aptly enough, "Successful Calamity," and upon Alex King acquainting Warner Bros. with the threatened let-down, Mr. McGillivray chartered an aeroplane and succeeded in delivering the film in time—there being no other means of reaching Inverness otherwise.

ON the whole, the Film Society's show at the Tivoli on Sunday afternoon was a very cheery one, perhaps because youth predominated. "The New Generation," prepared by New Era to show how children of Chesterfield thrive on an educational experiment being carried out in that town, gives a hopeful picture in spite of these days of unemployment.

AND the principal picture on the programme, "Pred Maturitou" (A.B. Film, Prague), which has its grim side in the nervous breakdown of an over-wrought scholar, is so brimming over with the natural gaiety and high spirits of the young students, male and female, that it makes for laughter rather than tears. The photography throughout is marvellous, and the acting of the two principal students, Simon and Kafka, and the masters, Donàt and Klec, though their own names are unpronounceable and their language a mystery, was so expressive that the story was easily followed.

A FEW hundred years ago the vision of a Pope appearing and speaking from a blank white wall would have been acclaimed a miracle. His Holiness has this week made a film which enables him thus to be seen and heard—a miracle still, even though a scientific one.

OPINION in America seems to be that the equity receiverships served upon big film companies are blessings in disguise. They will settle all theatre worries, and give the companies opportunity to devote themselves to production and distribution.

"CAVALCADE," reports my New York correspondent, continues to break all records. The only way to secure seats at the Gaiety Theatre (New York) is to buy them from speculators, and there are several located on the same square, one directly next to the theatre. I hear a funny story from an American friend. Someone tapped her on the shoulder when "God Save the King" was being played, and she got to her feet. "I thought I was back in England again," she said. "Everyone must have felt the same way, because the entire house stood at attention."

JESSE LASKY has just celebrated the twentieth anniversary of his entry into motion pictures. At the luncheon, at the Fox studios, Hollywood, Cecil B. de Mille, who directed Lasky's first picture, "The Squaw Man," Sam Goldwyn, and Winfield Sheehan, production chief for Fox Films, were present to congratulate him.

THE STROLLER.

THE S.O. SITUATION

ON the eve of Portsmouth—polling takes place to-day (Thursday)—it may be of interest to exhibitors to review the position and outline what has transpired since the Sunday Entertainments Act came into being. At present fifteen districts now enjoy Sunday opening as the direct outcome of the Act, and in only four cases has public opinion given an adverse decision.

FIFTEEN DRAFT ORDERS

Actually, the Sunday opening of kinemas is at present enjoyed by about 100 towns and other municipal areas, the great majority having been in possession of the facility before the introduction of the new law. Alphabetically, these areas extend from Acton (Middlesex) to Worthing (Sussex), and geographically from Northumberland to Dorset.

Victory Without Polls

The first gun was fired at Maidstone, Kent, where, after an adverse town's meeting, a poll gave a big majority in favour of Sunday opening. Subsequently, at Shoeburyness (Essex) and Dartford (Kent) draft orders were obtained on the strength of the town's meetings, without the expense of a municipal poll.

The Croydon Test

The first big test between the Sabbatarian and the "Sunday Films Associations" came at Croydon, where the campaign was fought with all the intensity of a Parliamentary election. In spite of an overwhelming anti-kinema vote at the town's meeting, the poll gave an overwhelming verdict in favour by 34,617 votes to 24,386.

A similar big win was achieved at Walthamstow (Essex), where the poll gave a majority of 9,138. Convincing victories have since been achieved at Tottenham (6,000 majority), Leyton (6,000 majority), Acton (3,400 majority), and Edmonton (5,000 majority).

Fifteen Districts

Districts which now have Sunday opening as a result of the Act, draft orders for which have been obtained in all cases, are:—

Acton (Middlesex), after poll.
Croydon (Surrey), after poll.
Dartford (Kent), without poll.
Edmonton (Middlesex), after poll.
Hayes (Middlesex), after poll.
Herne Bay (Kent).
Leyton (Essex), after poll.
Maidstone (Kent), after poll.
Merton and Morden (Surrey), after poll.
Penge (Surrey), after poll.
Shoeburyness (Essex), after town's meeting.
Sidcup (Kent), after poll.
Tottenham (Middlesex), after poll.
Walthamstow (Essex), after poll.
Whitehaven (Cumberland), after poll.

To this list must be added Birmingham, at which the justices decided to permit Sunday opening without going to a poll, although kinemas in the city had not previously opened seven days a week. At Beckenham, Kent; East Ham, Kent, and Worthing, Sussex, the justices have granted licences for six months, without resort to the poll.

Districts in which polls decided against Sunday kinemas were Oldham, Lancs (10,563—1,917), Ross, Herefordshire (564—222), Burnley, Lancs, and Epping, Essex, where the defeat was directly traceable to lack of public interest and the smallness of the poll.

Applications for Sunday opening have also been made in a number of other districts, activities in which are outlined in the following paragraphs.

Church Supporters of S.O.

Wallasey Corporation Watch Committee has under consideration the Sunday opening of kinemas.

The Rev. H. R. Tomlinson, who presided over the Wallasey Christian Council on Thursday, said he was in favour of the Sunday opening of kinemas under proper conditions. In view of negotiations with the Watch Committee and the kinema managers, it "would not be cricket" for the Council to oppose the innovation.

Recently, the Watch Committee asked the Christian Council and the kinema managers to send representatives to a meeting at which the Town Clerk was requested to draw up proposed conditions under which kinemas may open on Sundays.

If and when a poll is taken, all the facts will be put before the public.

Leominster Activity

The poll at Leominster, Hereford, took place on Tuesday evening, after a vigorous fight, particularly by the opponents of S.O. The churches have undertaken house-to-house canvasses, and special meetings have been held.

Barclay Bipmore, manager of the Central P.H., has not attempted to counteract this propaganda except by speeches from the stage of the theatre.

Lytham Anomaly

Although other kinemas in Lytham St. Annes are permitted to open on Sundays, the magistrates at Fleetwood Sessions have turned down the application by Palace Cinema, Lytham, for similar facilities. This hall is owned by the Blackpool Tower and Winter Gardens Company, which also owns another kinema in Lytham St. Annes at which Sunday shows are given.

It has been suggested that a plebiscite be now taken to discover what facilities are wanted at Lytham in regard to Sunday entertainments.

Wallasey S.O. Terms

Terms proposed by the Wallasey Watch Committee for the opening of kinemas on Sundays include:—

1.—No kinema shall be permitted to be open on Sunday before 8 p.m.

2.—That the programme shall be determined by a committee consisting of representatives of the Watch Committee, the Christian Council and the kinema trade, such programme to be of a healthy nature and the films suitable for exhibition on Sunday.

(More Sunday news on page 23.)

PORTSMOUTH S O S

HARDEST AND LARGEST FIGHT YET

An urgent eve of the poll appeal is made for cars and assistance at Portsmouth which polls to-day (Thursday)

Ben Jay of Tottenham, the Transport Controller, urges the whole trade to assist in preventing a repetition of the Epping fiasco.

There are 120,000 electors in Portsmouth and 120 polling stations to be served.

Cars should report to Mr. Jay at the Regent, 55, London Road.

FINAL PORTSMOUTH RALLY

All Set for Big Trade Effort

A STIFF FIGHT AT BROMLEY

Polling on the Sunday opening issue takes place at Portsmouth to-day (Thursday).

The arrangement of the polling hours from 10 a.m. to 9 p.m. is a valuable concession to the exhibitors, for the extra hour at night will enable many more supporters to be got to the poll.

The counting of the votes will not be commenced until Friday morning, and the result will probably be announced in the early afternoon.

With 120,000 local government electors to canvass, and 120 polling stations to cover, the Sunday Films Association, which, with the Rev. E. Bruce Cornford as president and James S. Richardson as secretary and agent, has been organising the campaign, has had a big job.

Very determined opposition has been met from the local Free Church Council, and although the canvass results showed a big majority in favour of Sunday kinemas, the Nonconformist section of the community is expected to poll heavily against.

Mass meetings at three of the biggest kinemas in different parts of the city were held in support of the campaign on Sunday night, and in addition to midday meetings at the Dockyard gates, four outdoor meetings have been held every night during the past week.

By way of a final effort to bring home to the public that the referendum will not only decide the question of Sunday kinemas but govern the City Council's future attitude towards the whole issue of Sunday games and recreation, in which Southsea is particularly interested, every bit of available poster space has been utilised this week, most of the exhibitors giving up their poster stations for this purpose, and good use has been made of the Press.

Bromley Polls Next Wednesday

Bromley (Kent) is polling on Wednesday, February 22, and a stiff fight is expected. To ensure success, a good supply of cars and assistance is needed. Victor Moss, whose offices are at 111, High Street, Bromley, will be glad of any offers of help in any direction.

SANE PERCENTAGE POLICY

SYDNEY K. LEWIS

GLOVES OFF IN TAX CAMPAIGN

Lewis's Election Address

SYDNEY K. LEWIS, the nominee of the Midlands branch, has issued the following election address, which is being sent to every member of the Association:

At the unanimous request of the members of the Birmingham and Midland branch of the C.E.A., I have accepted nomination for the very honourable and responsible position of National Vice-President of our association, and in doing so I am not unmindful of the tremendous tasks which face us as exhibitors, needing courage, energy and resource, such as I feel I am qualified to impart.

Without further preamble, I propose taking this opportunity of briefly outlining my views on what I consider to be the subjects which principally affect the interests of exhibitors:—

Entertainment Tax

This iniquitous levy has been a crushing burden for many years, rendered even more crushing by the reimposition of the tax on the cheaper seats in the Emergency Budget of 1931. Whilst the new scale of tax affects the entire Trade to some extent, the chief sufferers are the many small hall exhibitors who depend mainly for their receipts on the 6d. admission of the worker.

There is, I am happy to say, an intensive campaign in progress throughout Great Britain for the purpose of endeavouring to obtain some relief, but—it is not enough. We have made too frequent use of kid-glove methods in the past, and too little use of what is perhaps the most powerful factor in our national life to-day, the screen.

Diplomatic advances have been tried without success, and the time has arrived when we must use every legitimate means at our disposal to enforce the justice of our demands, irrespective of politics, party, or creed.

It is only by bold and fearless action that we shall succeed. I ask nothing better than to be among the leaders when the battle begins.

Film Rentals

I have always held the view that from the exhibitors' standpoint, the percentage system of booking is by far the best, providing always that the percentage is equitable and just. The exhibitor's greatest bugbear to-day is the very ordinary programme picture for which he has in most instances, to pay that irreducible and indefensible minimum of 25 per cent.

The time is over-ripe when this minimum should be materially reduced if the exhibitor—the lifeblood of the Trade—is to remain in business with a fair return for the capital he has had the courage to invest. A lowering of the 25 per cent. figure would constitute the first step to what I sincerely believe to be a solution to the whole problem of film rentals—the sliding scale.

This was initiated by our President at last year's Summer Conference, and if put into operation, would result in any and every film being booked on the same basis, *e.g.*, a commencing figure of, say, 15 per cent., with an increasing percentage *pro rata* to the receipts which accrue.

Break figures would have to be agreed as between renter and exhibitor involving a fair amount of work, but it could easily be done. By this means the renter would receive the full and true value of the drawing power of every film he distributes whilst the exhibitor would have some measure of insurance against the many inexplicable flops at the box-office of which he at present almost entirely bears the brunt.

The major exhibiting circuits have, by wise organisation and administration, brought their film rentals down to an economic level. The independent exhibitor must do likewise if he is to continue to operate successfully.

Film Institute

Such a body functioning on the right lines can be of excellent service to the Trade, but careful supervision will be necessary to ensure non-interference in purely Trade matters or questions affecting censorship.

Attacks on the Kinema

My paper "Hands Off the Kinema," followed by the activities of the recently formed Propaganda Committee, did much to silence the bleatings of the many outside critics who were continually attacking our Industry. I believe in tackling these criticisms immediately they arise, lest the flood of anti-kinematic propaganda assumes such proportions as to become a menace to the Trade.

General Remarks

There are many other matters to which I might refer, but in my opinion the foregoing are the ones of most vital importance. I have had a valuable experience of public work. As an independent exhibitor, I am, by actual experience, fully cognisant of the difficulties with which we are confronted.

I do not for one moment suggest that in certain instances I shall succeed where others have failed, but I do promise, if elected, to work with all the energy and ability at my command in a fearless and conscientious endeavour to promote, safeguard, and further the interests, not only of the independent exhibitor, but of the Industry as a whole.

It is with confidence that I solicit your support and vote in the forthcoming election.

SYDNEY K. LEWIS.

UNIFORM ADMISSION CHARGES

RESULT OF LIVERPOOL EXPERIMENT

UNIFORM prices of admission which have been introduced as an experiment at two Liverpool kinemas have resulted in so many extra attendances as to have more than justified scrapping the graded price list.

Behind this there is an interesting theory in the economics of kinema management that it is better to do capacity business at a modest average admission charge than 75 per cent. or less at a higher average charge, which yields, perhaps, less net revenue.

The two theatres in Liverpool, which on five days of the week are selling seats at the one price—3d. in the afternoon and 7d. in the evening—are the Clubmoor Picture House and the New Premier, Old Swan. On Saturdays the prices of admission are 4d. and 7d. in the afternoon and 7d. and 1s. in the evening.

The *Kine. Weekly* was told by S. Ormian, manager of the Clubmoor Picture House, that the reason of making this experiment was because frequently they found that the demand for the cheaper seats was overwhelming, whilst many of the best seats were empty. "On some nights as many as 300 patrons at 7d., for whom we had no accommodation owing to all the 7d. seats having been taken, went elsewhere rather than pay 1s. for the first-class shows that we give.

"We sought to level things out by reducing the number of 1s. seats and increasing the number of 7d. ones, and the step proved to be well justified.

"Finding that our net takings had improved, we then decided to go the whole hog and have a uniform price of admission, and to judge the wisdom of the change, by the takings over a longer period. I may sum up the result by saying that at the two halls we are getting about 1,000 extra paid admissions per day.

"We consider the experiment to have been successful and will probably continue the present arrangement after the end of this month."

FOUR MILLION

GRACIE FIELDS' RECORD LUNCH

Gracie Fields, whom kinema exhibitors have to thank for the big business of "Sally" and "Looking on the Bright Side," has had the four millionth record of her songs pressed by H.M.V. in about four and a half years.

H.M.V., who have pressed these records, celebrated the occasion in a very novel way by a real Lancashire "do." A luncheon to the Press and friends at the Trocadero was attended by Sol Newman, managing director of Radio Pictures, and Basil Dean on the picture side—and other celebrities in the various directions in which Gracie Fields has become famous.

Invitations were sent out by means of records, the menu was a song by Gracie Fields, of which every guest received a recorded copy, the table tops were giant records, and spot lights above every table formed the illumination.

Soup of the home-made variety, fish and chips, Lancashire hot-pot, apple-tart and a "coop o' tea," with beer in earthenware jugs, pickled cabbage in 7-lb. jars, gave the real Lancashire touch to the meal.

Mr. Haigh, sales manager of H.M.V., gave statistics of the 66 records Gracie had made, and claimed that Gracie held the record, except, possibly, for Caruso, of any individual vocalist.

Gracie didn't say much, except that she was overwhelmed, for the Mayor of Rochdale, Gracie's old schoolmaster, and Bob Brierley, who made Gracie's first pair of clogs had testified to her qualities, and the tiny pair of clogs (a replica of that first pair) handed to her by Bob, stamped all utterance out of her.

Anyhow, it was a great "do," as Gracie's mother and father and Mrs. Schofield (who keeps the off-licence) agreed.

Winna Winfried in LITTLE MISS NOBODY (Warner)

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., Feb. 16 and Wed., Feb. 22

Thursday

The King's Vacation; Little Miss Nobody (*Warner*)

Phoenix Theatre. **11 a.m.**

George Arliss has never been seen to such advantage as he is in "The King's Vacation," a very human and intriguing story of the monarch of a Ruritania kingdom who decides to take a holiday away from the cares and splendours of his exalted position. How the king fares in his incognito, the strange and dramatic adventures which he meets, and finally the romance in which unexpectedly he becomes involved, provide many thrilling as well as humorous situations.

Florence Arliss once more appears in a film with her brilliant husband, as his queen.

The settings are spectacular in the extreme: there are huge crowd scenes and all the pomp and circumstance of a European court is depicted in detail.

John Adolfi, who made the last two Arliss films, directed.

"Little Miss Nobody"

Preceding the Arliss film will be shown the second British production to feature Winna Winfried, whose beauty and talents are afforded scope in the part of a Danish girl who comes to England with screen aspirations, and eventually wins a coveted contract in Hollywood. The supporting cast includes Sebastian Shaw, Alice O'Day, Drusilla Wills, A. Bromley Davenport, Ben Field, Betty Huntley Wright, Ernest Feston, and Abraham Sofaer.

The Voice of Israel (*Wardour*)

Cinema House. **11 a.m.**

Under the above title, Wardour is presenting, at Cinema House, Oxford Circus, on and from Monday, February 20, a dramatic talking picture presentation by Rabbi Maurice Teshnor. Incidents of the Captivity in song and story are depicted in a manner which will have a particularly sentimental appeal to Jewry in general. In this film it will be possible to see and hear four generations of the world's greatest cantors whose names are household words in America and even in this country.

No Other Woman; The Medicine Man (*Radio*)

Prince Edward Theatre. **3 p.m.**

"No Other Woman," which co-features Irene Dunne and Charles Bickford, is a sincerely portrayed drama of ordinary people and their reactions to unusual circumstances in their life.

Irene Dunne and Charles Bickford are man and wife, living in workers' dwellings in a steel town. A drab, sooty, squalid existence which Irene Dunne intends to finish with directly they both have enough money.

They become rich, and under the new circumstances her husband falls for the wiles of an adventuress, forgetting the woman who struggled manfully side by side with him up the first perilous rungs of the ladder. She makes a terrific fight for her husband's love, and succeeds in the end.

Irene Dunne will be found to have one of her finest parts, a part so sincere, so human, that her intrinsic goodness has never been seen to better advantage. Charles Bickford has another of those "good-hearted blunderer" rôles he plays with such finesse, and Gwili Andre and Eric Linden complete the featured players.

"The Medicine Man"

"The Medicine Man," which is being shown on the same occasion, is a British picture made at Twickenham. It is a farcical comedy featuring Claude Allister, the well-known English "silly ass" who made such a name for himself in Hollywood, and Frank Pettingell, the Lancashire character comedian.

It is a story dealing with impersonations, gangsters, and police raids in a complete array of hilarious situations. Viola Compton and Pat Paterson supply the feminine reason for most of the hilarious happenings in the picture.

Friday

One Precious Year (*Paramount*)

Carlton. **10.30 a.m.**

"One Precious Year," Henry Edwards' third successive directorial assignment for Paramount British productions is the film version of the Temple Thurston success "Driven," which made a big hit at the Haymarket Theatre in London. Owen Nares has the leading rôle in the film; playing the same part as he portrayed in the original stage production as Stephen Carton, a Foreign Office official. Anne Grey has the leading feminine rôle as Diedre, his wife.

The story concerns the life of Stephen Carton and his wife, who is informed by her medical advisers that she has only one year to live. Her reaction to their verdict and an original climax provides a startling and gripping human interest story.

Others in the cast of the picture are Basil Rathbone, Flora Robson, Julian Royce, Olga Slade, Robert Horton, Ronald Simpson, Ben Webster, H. G. Stoker, Evelyn Roberts, Gordon Donald and Doris Dillon.

The Secret Agent (*P.D.C.*)

Cambridge Theatre. **3 p.m.**

Dealing with the problem of the abolition of the use of poison gas as a deadly weapon in international warfare, "The Secret Agent," the new P.D.C. production, is particularly timely, and offers astute exhibitors an opportunity for intelligent and unusual exploitation.

A new face—and a new voice—will make its appearance on the talking screen when this powerful and compelling drama of international intrigue is eventually shown to the Trade. Harry Piel, whose excellent work in early silent productions will be remembered by exhibitors, is cast in the stellar rôle in this spectacular and highly dramatic film. His role is that of a secret agent of a pacifist organisation which is attempting to secure the secret formula for the manufacture of a deadly poison gas. Their object in securing the formula is for the purpose of destroying the process of manufacture in order to make the world safer for all humanity.

Maria Solveg, who plays opposite Harry Piel, is hailed by the sponsors of "The Secret Agent" as a new film "find," and her work in this film is claimed to be equal to anything the Hollywood stars have yet given us.

Edward von Winterstein, Leonard Steckel, Reinholt Bernt, Ferdinand Hart, and Ferdinand von Alten are other names in the cast of "The Secret Agent," which has been adapted from the German by P.D.C.

The Gambling Sex (*Pathe*)

Phoenix Theatre. **3 p.m.**

In "The Gambling Sex" one sees the effect of suddenly acquired wealth upon a young and beautiful girl, tragically orphaned just as she leaves college to make her bow to society.

Her father, a millionaire racehorse owner, is fatally injured by one of his own stud, and his daughter, Sheila, inheriting his wealth and with no one to advise her, plunges into a reckless orgy of spending. Too young to differentiate between the gold and the dross, she is an easy prey for adventurers, and but for the interference of her father's trainer at a critical moment she might have brought upon herself a lifetime of unhappiness.

Ruth Hall, who has the leading part in the latest Cantor picture, "The Kid From Spain," makes a fascinating heroine; John St. Polis is convincing in a comparatively small part, while handsome Grant Withers is an entire success as the millionaire owner's capable trainer.

Monday

Silvertip; "The Racing Strain" (*Butcher's*)

Phoenix Theatre. **3 p.m.**

"Silvertip" is a picture of the snow and timber line of Western Canada, and promises unusual entertainment with its glimpses of avalanches, intimate studies of the wild creatures in this romantic and picturesque area, and its long and thrilling chase after a ferocious grizzly. "Silvertip" was filmed by the brothers J. and S. Utterstrom, who took enormous risks as well as exercising amazing patience to secure the effects here recorded.

Not the least interesting feature should be Harper Cory's descriptive commentary, for the well-known Canadian author-naturalist knows his subject intimately.

"The Racing Strain"

An exciting drama of motor-racing with a young, daring and talented cast, headed by a name that is sure to arouse considerable interest. Wally Reid, Junr., will, in fact, find many well-wishers among Trade and public who remember his famous father. The new star will be supported by a powerful team that includes Phyllis Barrington, Mae Busch, Dickie Moore, J. Farrell McDonald, Kit Guard and Donald Reed.

"The Racing Strain" tells the story of a youngster whose father, a famous motor racer, is killed in a crash. The boy inherits his father's grit, but has a horror of racing cars until a sudden emergency stimulates him to a superhuman effort, and he proves to be his father's son indeed.

Tuesday

To-Night is Ours (*Paramount*)

Carlton. **10.30 a.m.**

"To-night Is Ours," the first talking film adaptation of Noel Coward's brilliant play, "The Queen Was in the Parlour," is described as a most fascinating romance. Brilliant in dialogue, glamorous in its dramatic content and distinguished in its cast, "To-night Is Ours" is the second film co-starring Fredric March and Claudette Colbert.

Like many of Noel Coward's plays, "To-night is Ours," is a witty and romantic story of intelligent self-willed people. It centres round a young woman of high estate who lays lays aside the cares and responsibilities of state affairs. Falling in love with a man she meets at a masked ball, they spend a few glorious weeks of romance together. Through an unexpected turn of fate they are separated and do not meet again for a year on the eve of the girl's marriage to another man. Desperate, they try to recapture the joy of their romance for a brief spell, but just as all seems lost fate steps in again and points the way to a solution. Important supporting rôles are played by Alison Skipworth, Paul Cavanagh and Arthur Byron. Stuart Walker directed.

A Paramount Mack Sennett comedy, "Bring 'Em Back Sober," featuring Marjorie Beebe and Arthur Stone, will also be shown on Friday morning.

On Thin Ice (*Equity-British*)

Piccadilly News Theatre. **10.30 a.m.**

The latest Equity production was produced by Hall-Mark Films, and presents a strong cast in a gripping melodrama with music. The story tells of the wooing of a young society beauty and the means by which the unsuccessful rival endeavours to interrupt the romance which follows. The settings are spectacular and picturesque, and vary from scenes of noble mansions and beautiful sylvan scenery to the hectic gaieties of night clubs and the contrasting sombreness of high finance in the city.

The players include Ursula Jeans, Dorothy Bartlam, Viola Gault, Stewart Thompson, Kenneth Law and Cameron Carr.

BIG CASTS SIGNED

THE NEW UNIVERSAL PRODUCT

Three big casts assembled for the new Universal productions are announced in "Cohens and Kellys in Trouble," "Niagara Falls" and "A Kiss Before the Mirror."

The latest of the famous Cohens and Kellys series will again star George Sidney and Charlie Murray, with Maureen O'Sullivan, Frank Albertson, Andy Devine and Arthur Hoyt. George Stevens has been given the direction.

"Niagara Falls," the new vehicle for Slim Summerville and Zasu Pitts co-starred, is a sequel to "They Just Had to Get Married," which was recently Trade shown. In the film, Zasu, on the night of her wedding, plaintively cries: "Oh, why didn't we go to Niagara Falls."

This picture, on which production starts immediately, will show the honeymooners at Niagara, which offers some of the most picturesque backgrounds possible. Laura Hope Crews, Glenda Farrell, Rollo Lloyd, Cora Sue Collins and Tenan Holtz are in support of the stars.

"A Kiss Before the Mirror" is the adaptation of the remarkable German stage success of the same title. Nancy Carroll and Paul Lukas co-star, with Gloria Stuart.

Ben Weldon, Claud Allister and Pat Paterson, in THE MEDICINE MAN (Radio)

Irene Dunn in NO OTHER WOMAN, a Radio picture

Ann Harding in "Declasse"

Final Scenes of Wallace Mystery Play

IT is announced by Radio that the next picture to star Ann Harding will be "Declasse."

This story of a fashionable woman who deliberately chooses the life of one "outside society" because of her love for a man will introduce Ann Harding to a totally different type of role to those she has been accustomed to play.

Gregory La Cava, who directed "Melody of Life," is scheduled to direct this picture.

Miss Harding was forced to return from a holiday in Rose Valley, Pennsylvania to take the part. Rose Valley was the town at which she got her stage start, and she delighted the local townspeople by taking her old part—at a moment's notice, and without rehearsal—in "Inheritors." She played four performances with her old repertory company before the call came from the studios.

A German Star

It is not often a foreign player upon arrival in Hollywood obtains such an important part as that just played by Wera Engels, who has already begun work in the most important feminine rôle opposite Richard Dix in "The Great Jasper."

An indication of what her employers think of her work is gained from the fact that she is "billed" above such well-known names as Edna May Oliver and Florence Eldridge.

Miss Engels is the daughter of a former captain of the famous German raider, *Emden*.

Last "Kong" Scene

For the first time in the history of Radio every available camera and sound technician in the studio will be ordered to stand by for one scene.

This "stand by" order has been issued by Merian C. Cooper and he will require this unusual number of experts for the final scene of "Kong," the story Edgar Wallace wrote and which has been in production since his death.

M.C.C. COMMITTEE

VIEW BRITISH MOVIETONE NEWS.

Viscount Bridgeman, Lord Lewisham and other prominent members of the M.C.C. Committee visited the British Movietone News studio during the week-end to see the British Movietone News record of the first two Test matches between England and Australia.

The films were of exceptional interest to the committee, whose sharp rebuke to the Australian Board of Control's cable added to the sensation of this tour.

The films naturally were of great material assistance to the visitors who will be able to judge as to whether the Australian batsmen's injuries were due to dangerous leaving tactics or to an inability to cope with fast bowling on the leg side.

The Committee showed their appreciation of the pictures, and expressed their desire to see the film record of the second day's play in the Third Test match in which the striking of Woodfull and Oldfield resulted in the Australian Board's cable.

These pictures are expected over shortly.

"SIGN OF THE CROSS"

BRITISH MUSEUM EXPERTS TRIBUTE

One of the greatest living archæological authorities in the world, E. V. Forsdyke, curator of the Greek and Roman section of the British Museum, who recently saw "The Sign of the Cross," pronounced the Cecil B. de Mille spectacle a faithful representation of the spirit of the decadent period of Imperial Rome.

"Nobody is in a position to dogmatise in regard to every minutiæ of decoration and custom of the period, but the production as a whole, I consider, admirably portrays the spirit of the times and satisfies all reasonable demands of correctness as to atmosphere and the mode of life of the Romans," said Mr. Forsdyke. "I thought the street scenes and the banquet particularly good, and Charles Laughton's portrayal of Nero excellent," he added.

Butcher's Film Service Ltd. presents -

SILVERTIP

An Adventure in the Canadian Rockies

SVENSK FILMINDUSTRI Production.

Butcher's Empire Pictures

Filmed by
J & S. UTTERSTRÖM
and Described by
HARPER CORY, F.C.G.S.
The Canadian Author-Naturalist

at the
PHŒNIX THEATRE
on
Monday, February 20th,
3 P.M.

IF I HAD A MILLION

WITH

GARY COOPER, GEORGE RAFT, WYNNE GIBSON, CHARLES LAUGHTON, JACK OAKIE, FRANCES DEE, CHARLIE RUGGLES, ALISON SKIPWORTH, W. C. FIELDS, MARY BOLAND, ROSCOE KARNS, MAY ROBSON, GENE RAYMOND, LUCIEN LITTLEFIELD, RICHARD BENNETT.

RELEASE DATE JUNE 5, 1933

HE LEARNED ABOUT WOMEN

WITH

STUART ERWIN
ALISON SKIPWORTH
SUSAN FLEMING

GRANT MITCHELL & GORDON WESTCOTT

RELEASE DATE JUNE 12, 1933

THE DEVIL IS DRIVING

WITH

EDMUND LOWE

WYNNE GIBSON

JAMES GLEASON, LOIS WILSON, DICKIE MOORE AND ALLAN DINEHART.

RELEASE DATE JULY 10, 1933

ZANE GREY'S

WILD HORSE MESA

WITH

RANDOLPH SCOTT — SALLY BLANE
FRED KOHLER — LUCILLE LA VERNE
CHARLEY GRAPEWIN — JIM THORPE

RELEASE DATE JUNE 12, 1933

DISCORD

WITH

OWEN NARES — BENITA HUME
HAROLD HUTH

DIRECTED BY HENRY EDWARDS

A PARAMOUNT RELEASE

RELEASE DATE JUNE 19, 1933

MADAME BUTTERFLY

WITH

SYLVIA SYDNEY

CARY GRANT and CHARLIE RUGGLES

A. B. P. Schulberg Production

RELEASE DATE JULY 3, 1933

UNDER-COVER MAN

WITH

GEORGE RAFT

NANCY CARROLL, ROSCOE KARNS, LEW CODY, GREGORY RATOFF

RELEASE DATE JUNE 26, 1933

HERBERT MARSHALL

(THE PHENOMENAL STAR OF TROUBLE IN PARADISE) IN

EVENINGS FOR SALE

WITH

SARI MARITZA, CHARLIE RUGGLES
MARY BOLAND

RELEASE DATE JUNE 19, 1933

Paramount Pictures

PARAMOUNT'S AMAZING

A STAR-PACKED LINE-UP FOR

THE **BILLION DOLLAR SCANDAL**, WITH
ROBERT ARMSTRONG
CONSTANCE CUMMINGS
OLGA BACLANOVA, FRANK MORGAN
JAMES GLEASON, IRVING PICHEL
WARREN HYMER, FRANK ALBERTSON, HALE HAMILTON
DOROTHY PETERSON, CLAUDE GILLINGWATER, RALF
HAROLDE, BERTON CHURCHILL and SIDNEY TOLER
RELEASE DATE JULY 17, 1933

KATE SMITH
IN
HELLO, EVERYBODY!
BY FANNIE HURST
WITH
RANDOLPH SCOTT AND SALLY BLANE
RELEASE DATE JULY 31, 1933

CLARK GABLE
IN
NO MAN OF HER OWN
WITH
Carole Lombard & Dorothy Mackaill
RELEASE DATE AUGUST 14, 1933

LESLIE BANKS
IN
TRANGE VIDENCE
WITH
GOODNER, GEORGE CURZON
AND FRANK VOSPER
PARAMOUNT RELEASE
E DATE JULY 10, 1933

MAE WEST
IN
SHE DONE HIM WRONG
WITH
CARY GRANT
OWEN MOORE, NOAH BEERY AND
GILBERT ROLAND
RELEASE DATE AUG. 7, 1933

LUXURY LINER
WITH
GEORGE BRENT, ZITA JOHANN,
VIVIENNE OSBORNE, ALICE WHITE,
VERREE TEASDALE
C. AUBREY SMITH AND FRANK MORGAN
A.B.P. SCHULBERG PRODUCTION
RELEASE DATE AUG. 28, 1933

CLAUDETTE COLBERT &
FREDRIC MARCH IN
NOEL COWARD'S
TO-NIGHT IS OURS WITH
ALISON SKIPWORTH & ARTHUR BYRON
RELEASE DATE JULY 24, 1933

ZANE GREY'S
THE MYSTERIOUS RIDER
WITH
KENT TAYLOR, LONA ANDRE
IRVING PICHEL, GAIL PATRICK
AND WARREN HYMER
RELEASE DATE AUG. 7, 1933

mount
tures

ONE PRECIOUS YEAR
WITH
ANNE GREY, BASIL RATHBONE,
OWEN NARES
DIRECTED BY HENRY EDWARDS
A PARAMOUNT RELEASE
RELEASE DATE AUG. 28, 1933

H. G. WELLS'
ISLAND OF LOST SOULS
WITH
CHARLES LAUGHTON, BELA LUGOSI,
RICHARD ARLEN, LEILA HYAMS
AND
THE PANTHER WOMAN
RELEASE DATE AUGUST 21, 1933

4TH QUARTER RELEASES

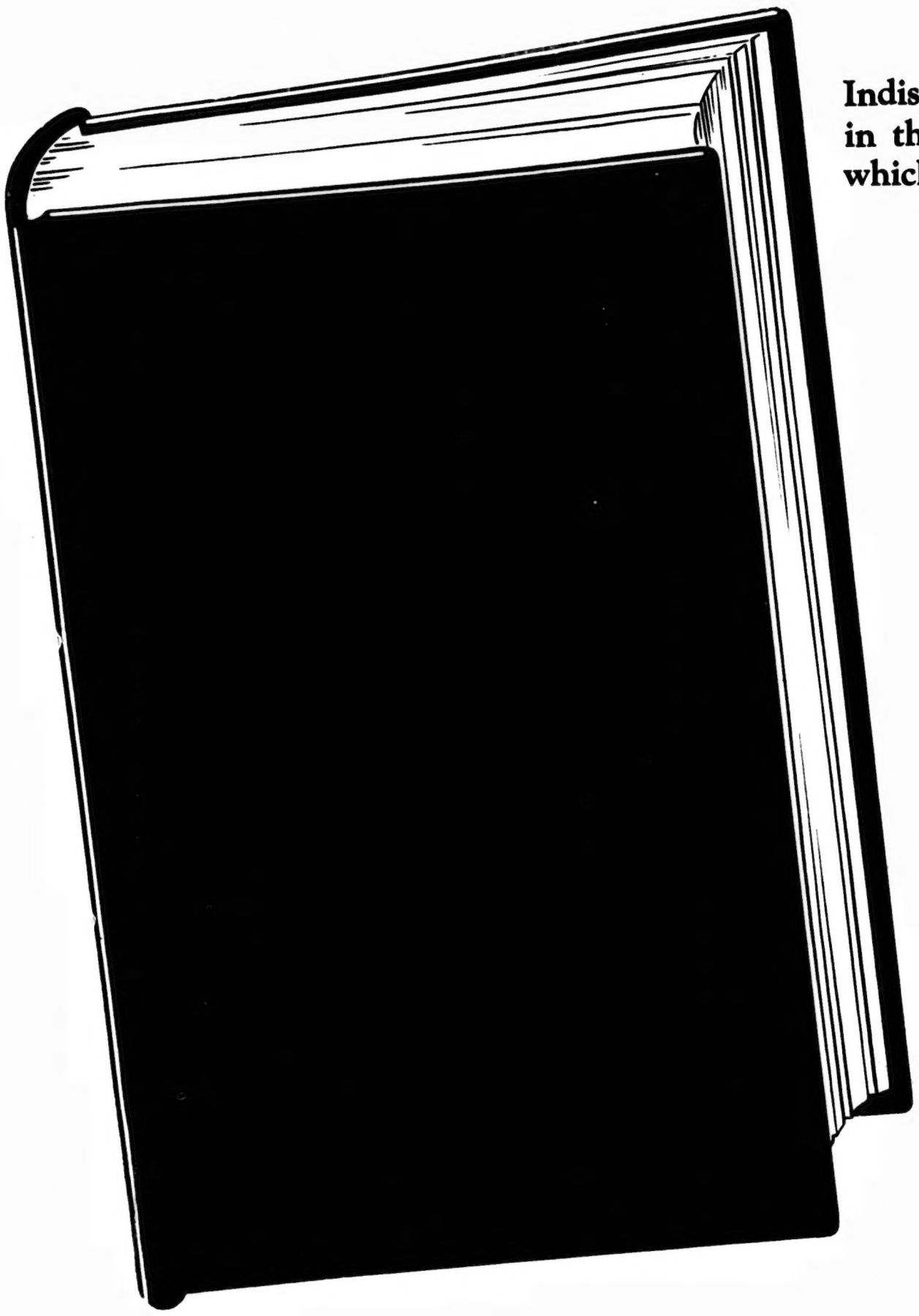
JUNE - JULY & AUGUST

RELEASING YEAR
SEPT. 1932 — 33

The Trade's most eagerly awaited Book of 1933

THE KINE. YEAR BOOK

Bigger and More Comprehensive than ever
Nearly 600 pages of vital information



Indispensable to everyone in the Industry, no matter which sphere of it.

Read this criticism:

● THE simplest way to review the *Kine Year Book*, 1933, would be to answer the question: "Is it as good as the previous numbers?" The answer is "Even better." This is the twentieth year since this volume made its initial appearance.

● Mr. Rayment's comments on showmanship and on british production come at a most opportune time.
An excellent beginning this to a book in which each chapter is written by a specialist who knows his job.

● Distinctions in such an important compilation as the *Kine. Year Book* are invidious, nevertheless I specially commend the Equipment and Technical Section. It has been compiled by A. Leslie Carter, the assistant editor of the *Kine.*, and is lucid, comprehensive and authoritative. These fact-packed chapters not only review the progress in equipment and technique during 1932, but deal with every problem that confronts the modern exhibitor.

● This section concludes with a mass of figures, alas, most puzzling to me, but they must be a boon to kinematograph technicians. To find at a glance the various low intensities of a Mirror Carbon or the co-efficient of sound absorption of "1-in. hairfelt" and "audience, per person." savours of the miraculous.

● Finally, the Kinema Directory, though composed of statistics, is a fascinating study to anybody interested in the Industry. Every hall of every theatre circuit is given, and the student could write an interesting story of the kinema based on the data. He could explain why Abercarn, with its 20,000 population, has one hall, "one show nightly, two on Saturdays, 4d. to 6d.," while Altrincham, population 21,356, has five theatres.
Indeed, this directory marks the map of the British Isles with more information than can be found in most books on the history, geography, and the industrial welfare of our country.

● I cannot pretend to have done anything like justice in the space at my disposal to the twentieth issue of the *Kinematograph Year Book*. An editor and publishers who can give us such a volume confer a blessing on the Industry. For the modern library and the efficient office of any exhibitor and renter it is an indispensable desk-mate.

Extracts from a review by Maurice Cowan.

Ready in the next few days. To be certain of receiving an early copy—order yours now!

Greatly increased value, but still the same price **10/-**

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FROM ALL QUARTERS

"Grand Hotel" Five Times a Day

BRIERFIELD RE-OPENING

Five performances daily of "Grand Hotel" were given at the Westover Cinema, Bournemouth, last week by Manager R. J. Mervyn. The first screening began at 10 a.m.

Western Electric are supplying a 16 mm. portable equipment to the Ministry of Agriculture for a one week's tour of several of the more important agricultural centres.

Owing to a slip of the pen, W. H. Heath, managing director of the Regal, West Norwood, was incorrectly described as being managing director of the Regal, Beckenham, a position held by C. J. Donada.

G. G. Baum, proprietor of the Rock Kinema, Mountsorrel, near Loughborough, is arranging a dance on February 24, in aid of the Police Charities.

A feature of the new Neon sign now being erected on the front elevation of the Beau Nash P.H., Bath, is a large portrait figure in colours of the famous Beau, who was Master of Ceremonies in Bath in the eighteenth century.

L. V. Walshaw, manager of the Beacon Cinema, Smethwick, has tied up with a local hairdressing emporium in which every Friday evening a lady in the audience receives, free of charge, a permanent wave, valued 17s. 6d.

The use of the Earl Shilton Picture Palace was given by H. S. Cooper for a concert and a film, "The Son of India," in aid of charity. Over £20 was raised.

To celebrate the twenty-third anniversary of the opening of the Eastville Hippodrome, Bristol, the proprietors are making special price concessions during the present month.

Bristol Staff Keep Fit

Members of the staff of the Empire Theatre, Bristol, are keeping fit in these days by undertaking physical culture exercises three mornings a week on the stage of the theatre. These are performed under the direction of Manager C. W. Scott-Buccleuch.

On the occasion of the reopening of the Palace, Devizes, A. A. Pilkington, the proprietor, handed the Mayor, who performed the opening ceremony, a cheque for the benefit of the local hospital.

Various improvements are to be made at the Park Picture House, St. George, Bristol, which was recently acquired by the A.B.C. circuit.

L. V. Walshaw has introduced kine-variety as a special feature of his Sunday evening shows at the Beacon Cinema, Smethwick.

C. J. Simmons, formerly M.P. for the Erdington Division of Birmingham, presented cheques to winners of newspaper competitions during the past week at the Gaumont Palace, Birmingham, and the Wylde Green Pavilion, near Birmingham.

New Notts Licences

Notts Licensing Committee have granted new licences for the Regal, Worksop, and the Tivoli, Mansfield Woodhouse.

At the annual general licensing sessions at Leek (Staffs), all licences for the kinemas in the district were renewed.

To the Barnstaple licensing justices on Thursday, February 9, application was made by F. F. Annear for an extension of the kinematograph licence of the Gaumont Palace, Ilfracombe, to permit opening on Good Friday and Christmas Day. The Bench granted the application for Christmas Day only.

Miss O'Reilly, secretary to E. E. Lundy, manager of the Forum Kinema, Lime Street, Liverpool, has received a wedding gift of a canteen of cutlery from management and staff of the kinema.

The sum of £34 has been handed over to the local hospital fund as the result of a Sunday performance at the Empire, Thorne Moorends, near Doncaster.

The New Star Cinema, at Brierfield, was reopened, on February 9, under new management, by the Lancashire Cotton Queen.

The Scunthorpe (Lincs) Justices last week granted the transfer of the kinematograph licence of the Palace Theatre, Scunthorpe, to Harold Pettitt and Sidney Barron, of Ashby, as joint licensees.

"Grand Hotel," which is being screened at the New Oxford, Manchester, enters upon its sixth week on Monday, the longest run in Manchester for several years.

The licence of the Queen's Cinema, Formby, has been transferred from Florence Knight to G. A. Waterhouse.

The kinematograph licence of the Grand, Burnley, has been transferred to Walter Aspden from Thomas Pounder

George Wallace, the Australian comedian, who appears in HARMONY ROW, which is to be handled by Universal

AN ALL-WOMAN KINEMA

BERNSTEIN'S TOOTING STUNT

SIDNEY BERNSTEIN has decided to let women run the Granada, Tooting, for a week in view of the fact that women patrons outnumber men patrons by 2 to 1.

There will be women cashiers, women ushers and pages, a woman "linkman" outside the theatre, and even women projectionists. And for that week the place of Harold Ramsay at the organ will be taken by one of the few famous women organists of the world, Elaine Dair.

The films shown will have a great woman interest: "Back Street," with Irene Dunne, and "Two Against the World," with Constance Bennett. A special film prepared by British Movietone News will contain interviews with all the world's famous women.

All around the theatre will be decorated with portraits of famous women of to-day and of history. There is also to be a mammoth dress parade with picked mannequin beauties.

BRISTOL ANNIVERSARY

NEW PALACE CELEBRATION

To celebrate the fifth anniversary of the opening of the New Palace Theatre, Bristol, which occurred on St. Valentine's Day, G. H. Blackburn invited every person in Bristol, over 16 years of age, whose birthday fell on February 14, to be his guest free of charge on the anniversary night.

In the Palace Weekly Review for the current week, G. H. Blackburn devotes most of the space to facts connected with the history of the house, and accompanies them with a couple of photographs taken during the demolition of the old Palace.

Some of the facts are interesting reading, especially to people fond of statistics. During the five years the theatre has been open there has been over 3½ million paid admissions. About £30,000 has been paid to the Government in the form of Entertainment Tax.

During the period from 1928 patrons of the New Palace have contributed, by way of collections, the sum of £731 to the Lord Mayor's Hospital Fund and the Christmas Dinner Fund, an amount which has not been exceeded by any other local theatre.

THREE NEW HOUSES

WIRED BY WESTERN ELECTRIC

Western Electric have during the past week contracted for the wiring of three more theatres: the Luxor, Eastbourne—a 1,686 seater; the Majestic, Cradley Heath, and the Grand, Hanwell.

The first two-named are newly built houses, the Grand, Hanwell, having been reconstructed and completely modernised.

All are scheduled to open during March.

The death has occurred at Hereford of Sidney Alderson, aged 42 years, who was formerly manager and musical director of the Kemble Cinema, Hereford.

THE WEEK IN SCOTLAND

Glasgow's Thirteenth Annual Kinema Carnival a Big Success

DUNDEE'S EFFORT FOR BENEVOLENT FUND

THE event of the week in Glasgow was the thirteenth annual Cinema Fancy Dress Ball, held Friday evening in St. Andrew's Halls. From every point of view, Friday's function has reason to be classed as one of the most successful ever held. In point of numbers, the dance has only been eclipsed once before, there being 890 on the floor and over 820 spectators.

R. C. Angus

Organiser Angus had St. Andrew's Halls literally transformed into a winter carnival scene, and looking from the balcony, with the splendid lighting scheme, the scene below was a riot of colour and merriment.

The costumes were up to the standard of previous years, and were very striking in their conception. There were some very original ideas, particularly one representation of Jekyll and Hyde.

The spirit of carnival and revelry reached its height round about midnight, when Tommy Lorne and his band of artistes from the Theatre Royal pantomime provided a splendid cabaret, and when Carl Brisson, the famous screen and stage star, was introduced to present the prizes, the enthusiasm was very pronounced.

Everything went with a swing, and a special word of commendation was accorded to Bert Symes, of Francis, Day and Hunter's, for his vocal numbers, to Louis Freeman and his band for their excellent music, and to the Committee of Judges, whose placings met with popular approval.

Cinema Club Luncheon

At the Cinema Club luncheon, held in Peacock's Restaurant last Friday, Mr. Shaw presided over a record attendance of nearly 120. The guests for the day were the artistes who were providing a cabaret at the ball in the evening, and Arthur Dent, Mr. Bostock, Past President, suitably voiced the thanks of the members to the guests for their presence.

Dundee C.E.A. Carnival

The Cinema Carnival and Dance being organised by the Dundee C.E.A. in aid of the Trade Benevolent Fund promises to be a most successful affair. Already over 160 tickets have been sold, although the event does not take place until Wednesday, March 1.

The carnival is being advertised on the Dundee tramcars, and also on the screen in six kinemas by trailers, which were supplied free by Captain Paul Kimberley, of National Screen Services, London.

The snappy and attractive wording of the trailers was composed by C. G. Caine, of the Kinnaird, who is the convener of the Carnival Committee. Mr. Caine invites all persons requiring tickets to communicate with him, whilst he desires district managers who have unsold tickets to return them to him not later than Monday, February 20.

20,000 Years at the Playhouse

An appropriate prison atmosphere was achieved at Green's Playhouse at the Trade show of "20,000 Years in Sing Sing" (F.N.). A number of large posters were displayed in the vestibule, and by the use of suitably painted screens the entrance to the circle was converted to the gateway of a prison. Above the entrance was the notice, "Warders' Entrance."

The well-known divan seats of the Playhouse have been reupholstered.

C.E.A. Meeting

The monthly meeting of the Scottish branch C.E.A. is being held to-day in the Central Halls, at 2.30. A fairly long agenda is to be tackled—a full report of which will appear next week.

"Come to Scotland" Film

A new Scottish propaganda film is due to be shown to the Executive Committee of the Scottish Travel Association in Edinburgh on Wednesday, February 15.

With a running time of about twenty minutes, the film was made by the National Progress Film Company, and includes shots of all national beauty spots and places of historical and scenic interest in Scotland.

"Grand Hotel" in Edinburgh

"Grand Hotel" (M-G-M) did tremendous business in Edinburgh at the Playhouse and the Palace, where it was shown simultaneously. Both houses are continuing it this week, and the Palace is showing it also next week, and for a fourth week if necessary. The vestibule of the Playhouse was transformed into the lounge of a big modern hotel.

A. Dent Visits Glasgow

A welcome visitor to Glasgow last week-end was Arthur Dent, of Wardour Films, who combined business with pleasure on a rapid visit to Glasgow. Arthur was one of the guests at the Cinema Club luncheon, and later attended the Cinema Ball, and renewed old acquaintances. The evident warmth with which he was greeted once more demonstrated the hold he still has in the affections of the Trade in Scotland.

The Chief Constable of Glasgow, his assistant, and over 1,000 members of the Glasgow Police Force, were entertained to a special showing of the film, "Radio Patrol," by Manager Clarke, of the Orient.

ST. HELENS LICENSING CONDITIONS

JUSTICES AND CENSORSHIP

St. Helens licensing magistrates have amended kinematograph licences by the inclusion of the following new rules:—

"Any person who is disorderly or does not behave himself in a proper manner shall be removed from the premises."

"The licensee shall, if the Justices require, exhibit privately at a reasonable time in the licensed premises to the Justices or to such persons as the Justices may direct, any film which is being exhibited or which it is intended to exhibit in the licensed premises."

"If the Justices are satisfied that there is reasonable ground for suspecting that a film if shown or exhibited to the public is likely to encourage or to incite to crime or to lead to disorder or to be offensive to public feeling or to contain any offensive representations of living persons, and the Justices serve a notice to that effect on the licensee, and that they require the film to be exhibited to them, then that film shall not be exhibited to the public before being exhibited to the Justices."

"If the licensee intends to exhibit any film, the exhibition of which has been objected to by the licensing authority in any other town, he shall give to the Chief Constable 28 days' notice in writing before the exhibition of the film."

"No film other than photographs of current events, which has not been passed for 'Universal' or 'Public' exhibition by the British Board of Film Censors, shall be exhibited without the express consent of the Justices."

PREMIER, LIVERPOOL

Improvement Scheme

Improvements have just been completed at the New Premier P.H., Liverpool, where the stage has been cleared by moving the screen up to the rear wall of the theatre and housing the loudspeakers in specially constructed compartments built out from the wall.

New stage, foot and overhead lighting battens, controlled through water dimmers, have been fitted by C. P. Ribton, of Liverpool. Heaton Tabb and Co., Ltd., of Liverpool, supplied new stage curtains, which are electrically operated from the projection room. The architect for the alterations was S. G. Lewis, A.R.I.B.A., of Dale Street, Liverpool.

Franklyn Dyall, Lester Matthews and Dorothy Boyd are featured in CALLED BACK, which was Trade shown on Tuesday, by Radio

C

INJECTING THE FEMININE ANGLE

Paramount Production Posts for Women

B. P. SCHULBERG'S SCHEME

RECOGNISING the fact that kinema attendance is influenced largely by women, B. P. Schulberg, the Paramount producer, has announced that he is employing women in many important production posts of his company.

"The purpose is to accentuate the woman's angle and make certain that my films appeal to both sexes," Schulberg declares.

The scenario of Schulberg's "Luxury Liner," featuring George Brent, Zita Johann, Vivienne Osborne and Alice White, was prepared by Gene Markey and Kathryn Scola. It is being edited by Eda Warren.

The scenario of "The Crime of the Century" is being written by Florence Ryerson and Brian Marlow. This picture will be edited by Jane Loring as soon as she completes similar work on Sylvia Sidney's "Madame Butterfly." The latter picture was developed for the screen by Josephine Lovett and Joseph Moncure March.

Barbier's New Role

George Barbier, the jovial character comedian, has been assigned one of the major rôles in Paramount's "Good Company," with Alison Skipworth, Roland Young and Warren Hymer.

The story, by Nina Wilcox Putnam, now is being developed for early production under the direction of Norman McLeod.

The Perfect Crime

Frances Dee has been given the lead in the Paramount-B. P. Schulberg production of the successful European mystery play, "The Crime of the Century," in which she will appear with Jean Hersholt, Stuart Erwin, Wynne Gibson, Robert Elliott and David Landau under the direction of William Beaudine.

The play, in which a supposedly "perfect crime" is committed, was written by Walter Maria Espe and adapted for the screen by Florence Ryerson and Brian Marlow.

Marjorie Rambeau, the well-known American actress, will return to the screen in Charles R. Rogers' next Paramount picture, "Strictly Personal."

More than a year ago Miss Rambeau retired from professional life after having established herself as a screen favourite with outstanding character parts in "Her Man," "Min and Bill," "The Easiest Way," "Hell Divers," "The Secret Six," and "Silence."

Eddie Quillan is the only other player so far engaged for "Strictly Personal," which Ralph Murphy will direct.

B. P. Schulberg, the Paramount producer

"FORTY-SECOND STREET"

FULL HOUSE AT TRADE SHOW

Amazing scenes were witnessed at the Prince Edward Theatre, where Warner's presented "Forty-Second Street" on Wednesday night.

Although the show was not scheduled to commence till 8.45 p.m., the audience began to arrive as early as 8 o'clock, and by 8.15 p.m. so great had the numbers become that it was almost impossible to move in the large vestibule and outside, Old Compton Street was completely blocked, and five policemen were kept busy for more than half an hour controlling the traffic round the entrance to the theatre.

Exhibitors were there in full force, with a great number who had travelled down especially from the provinces, so eager has the Trade been to see Warner's new dramatic musical romance.

It was one of the most representative Trade gatherings seen for a long time.

SONGS BY BINNIE BARNES

Binnie Barnes, the talented stage and screen actress, whose latest picture, "Counsel's Opinion," is now in production, has just made a film for Pathétone. It will be membered that Miss Barnes made a personal "hit" in "Cavalcade," in which she sang "Twentieth Century Blues," and Pathétone subscribers will soon have the opportunity of hearing her delightful voice, this time singing the popular number, "We Just Couldn't Say Good-bye."

BIG COLOUR ADVANCE

ILFORD LTD., AND SPICER DUFAY CO-OPERATING

THE Spicer Dufay colour process, reported upon in the *Kine.* and the *Ideal Kinema and Studio*, promises to make considerable headway during the next few months and by June or July a factory will be in working order to supply the colour stock for the commercial market.

A new company, Spicer Dufay British, Ltd., has been formed, which will work in co-operation with Ilford, Ltd. (the parent company of Selo, Ltd.), and this organisation will have a licence for commercial production and exploitation within the British Empire.

There will be no public issue as all the money is privately subscribed.

Foreign rights are to be handled by Dufay Colour.

Readers of the *Kine.* are referred to descriptive technical articles in the *Kine.* of May 28, 1931, and *Ideal Kinema and Studio* of December 15, 1932.

BENEVOLENT FUND

Sheffield's Annual Meeting

The Sheffield Kinema Benevolent Fund is holding its annual meeting this week. Happily claims on the fund have not been so heavy as usual during the past year. This is very fortunate, for practically the whole of the revenue has been derived from investments.

Since its formation the Benevolent Fund has depended entirely for its income on half share—approximately £500 a year— of the proceeds of the Sunday performances given at all the Sheffield kinemas, the remainder going to the hospitals. As there are no Sunday performances in the town now, the work of the Benevolent Fund and the Sheffield hospitals is greatly handicapped.

A.B.C.'s MIDLAND DRIVE

Kine Showmen in Awards List

The awards in connection with the winter drive for best business during the period October-December, 1932, on the Midland area of A.B.C. have been won as follows:—First, Mr. Bell, manager of the Aston Cross Picture House, Birmingham; second, Wm. Hudson, manager of the Palace Cinema, Bordesley, Birmingham; third, N. Scott Buccleuch, manager of the Hippodrome, Nuneaton; and fourth, M. Gold, manager of the Edgbaston Cinema, Birmingham. These awards carry cash awards of seven, five, three and two guineas, respectively.

A large audience attended the opening of an exhibition of amateur films by members of the Newcastle and District Amateur Cinematographers' Association, in Bolbec Hall, Newcastle. The exhibition was opened by Major-General Sir R. A. Kerr Montgomery, and was continued for three successive nights.

FIGHTING THE STRIKE IN N. IRELAND

EMERGENCY TRANSPORT SERVICE

Film Supply Continues Uninterrupted

NOTWITHSTANDING the transport dislocation caused by the strike on the railways in Northern Ireland, the system of film distribution by road transport continues to work very well indeed, and there have been no complaints so far of any lost films. Renters' representatives have had no easy time, for, in addition to their ordinary duties, they have had to be at the boats to collect and dispatch films, and with the dockers refusing to handle goods they have had to do their own searching in the sheds.

"Grand Hotel" in Ireland

"Grand Hotel" has made an excellent debut in Ireland. It had its first screening at the Hippodrome, Belfast, and it has proved such an attraction that it has been retained for the second week.

In Dublin, the Savoy arranged a special performance to which were invited prominent members of the Free State Cabinet, the Governor-General of the Free State, members of the Consular staffs, prominent business men, and leaders of social life in the Free State. Huge crowds gathered outside, and some of the more prominent guests were invited to broadcast messages as they arrived by means of loudspeakers. After the performance Desmond Murphy and Mrs. Murphy, on behalf of the directors of the Savoy, entertained a large party to supper, which included P. Ruttledge, Minister for Justice, Sean McEntee, Minister for Finance, Sean Lemass (Minister for Industry and Commerce) and Mrs. Lemass, and General O'Duffy (Chief Commissioner of the Civic Guard).

Gaumont's Gift

Gaumont's have presented to the Government of Northern Ireland a full-length film of the recent visit of the Prince of Wales to Northern Ireland to open the new Parliament buildings, and in accepting it with thanks the Government have given orders that it is to be placed in the official State records room at the new buildings.

George Deputises

George Dobler, the genial manager of the Hippodrome, Belfast, is an expert conjuror and is in great demand for all manner of charitable and social entertainments, but few managers have had his recent experience. He has been called upon to deputise for a peer. Viscount Loftus had promised to give a conjuring performance in aid of one of the local hospitals. At the last moment his lordship was unable to appear, and George Dobler made an excellent deputy.

In Brief

A talkie kinema seating 300 persons has been opened by H. M'Murray at Killyleagh.

The latest house in Belfast to run continuous performances is the Kelvin.

Alfredo and his band, who appear in the film of "Maid of the Mountains" during their visit to Dublin, attended a special screening of the film at the Grafton.

NEW TRANSPORT TERMS

For Bradford Area

Film Transport (Broxburn), Ltd., who recently acquired the Bradford and Leeds Transport Co., have introduced a flat rate for the transport of films to and from kinemas in Bradford and district, in substitution for the old charge of so much per film.

The new charge is 10s. per week for houses where the programme is changed twice weekly, plus any rail or London charges. Its effect is that most exhibitors are required to pay less than under the old scale.

HALESOWEN LICENCE REFUSED

The renewal of the licence of the Cosy Cinema, Halesowen, was refused at the Halesowen licensing sessions during the past week, it being stated that the fire appliance provided at the kinema did not meet with the police requirements. An undertaking was given to have them altered at once.

GIANT GALA FOR MERSEYSIDE

NORTH-WESTERN C.E.A. VENTURE

ARRANGEMENTS are in hand for a big kinema carnival to be held under the auspices of the North Western branch of the C.E.A. towards the end of March. It is probable that eight or ten of the leading film stars will attend. The organisers hope to muster an attendance of about 3,000 people, and the only problem now before the sub-committee which is making preparations, is the hiring of a hall large enough.

All Hands on Deck

"If we get all hands on deck we shall be able to give you a red-hot carnival such as you have never had before," B. Miller told the North Western members last week, with gleeful enthusiasm. Plenty of support was forthcoming for the proposal. It was stated that expenses were likely to amount to about £250.

Eventually, the following were appointed a committee to undertake the organisation. The chairman, vice-chairman, Messrs. Bruller, W. J. Grace, R. P. Rutherford, Prescott, Wild, Butler, W. Speakman, R. Allman, W. Scott, W. J. Locke, J. Saronie, Beardsworth, Grimshaw, and J. M. Cannon.

PRESTON KINEMA BALL

A RECORD ATTENDANCE

One of the greatest successes of the season in Preston was the first Preston Kinema Ball, held at the Public Hall on Thursday night. Molly Lamont attended and was given a great reception on her arrival.

The ball was organised by the Preston Kinema Managers' Committee in aid of the Trade's Benevolent Fund. P. H. Lennon (New Victoria) was chairman of the committee, and R. Barrie (Theatre Royal), secretary and treasurer. The attendance—nearly 1,200—greatly exceeded early expectations.

Miss Lamont was welcomed by the Mayor and Mayoress of Preston (Ald. and Mrs. T. H. C. Derham), and was introduced to the dancers by Mr. Barrie. She also distributed "lucky spot" prizes before returning to Manchester to attend the B.I.P. ball there.

An attractive decoration scheme had been undertaken in the ballroom, and large cutouts of film stars' heads with appropriate captions along the balconies, added to the effect.

SHEFFIELD CARNIVAL

IN AID OF BENEVOLENT FUND

A meeting of the C.E.A. sub-committee and the Sheffield Screen Golfing Society was held on Wednesday to complete the arrangements for the big kinema carnival at the Cutlers' Hall, Sheffield, on Shrove Tuesday.

The effort, which is in aid of the funds of the Sheffield Kinema Benevolent Fund, promises to be a big success. It is to be a masked carnival dance with dancing from 10.30 p.m. to 3 a.m.

Tickets are now ready, and we are asked by Arnold R. Favell, secretary of the Sheffield branch of the C.E.A., and Arthur J. Ollerenshaw, manager of the Coliseum, Spital Hill, who is acting as hon. secretary, to urge that early application should be made as the supply of tickets is limited. Over a hundred prizes are to be offered for spot dances.

B.I.P.'s London Ball

To-night (Thursday) will see one of the biggest social gatherings of the Trade's year, when the third annual ball, arranged by the B.I.P., A.B.C., and their associated companies takes place at Wharncliffe Rooms.

Many of the stars of Elstree will be present.

Tickets, price 12s. 6d. double, include the running buffet, and may be obtained from Mr. Cook, of Wardour's, or at the offices of any of the companies concerned.

Regal Staff Gala

The annual staff party of the Regal, Marble Arch, was held on Saturday night (and Sunday morning!) in the kinema restaurant which was gaily bedecked with balloons and streamers, and added lighting "effects."

A happy company of 150 members of the staff and friends spent an enjoyable time dancing, and in games and pastimes. "Bill" Pepper, the general manager, was the "life and soul" of the party, and saw that everyone had a pleasant time. The catering was under the capable control of M. J. Apfel, the kinema restaurateur.

B.I.P.'s Manchester Ball

Molly Lamont and Margot Grahame, who came up specially from Elstree, and Arthur Riscoe, appearing in Manchester at the Palace, attended the first annual B.I.P. dance at the Grand Hotel, Manchester, last week. There were about 500 dancers.

SCALA, BOSCOMBE CLOSED

Reopened less than three months ago under new proprietorship, the Scala, Boscombe, again closed its doors last week. The theatre had been handsomely redecorated throughout and equipped with new seating.

A bankruptcy notice *re* Edgar Johns Parslew, who has been controlling the Scala during the above period, announces the public examination on March 17.

A scene from CATCHING UP WITH CUPID (Universal), one of the seven films which Tom Mix has to complete before retiring

WORCESTER - O.K
THE 'SOURCE' of BIG RECEIPTS
"Packed out Everyday"

Scala (Worcester) Limited.
ANGEL STREET
WORCESTER.

7th February, 1933.

DIRECTORS
H. HAYNES
E. C. HARRISON
H. HUGHES

Messrs. Wardour Films Ltd.

Dear Sirs,

I should like to say how much the Audiences here appreciated "SLEEPLESS NIGHTS", it was a huge success and in spite of big opposition we packed out every day. This is just the type of Picture the Audiences need to-day, and I am sure wherever it is shown the business will be excellent.

Yours faithfully,
H. Haynes.
Managing Director.

The Pleasures Ours and Yours!

SLEEPLESS NIGHTS COUNTING THE DOUGH!

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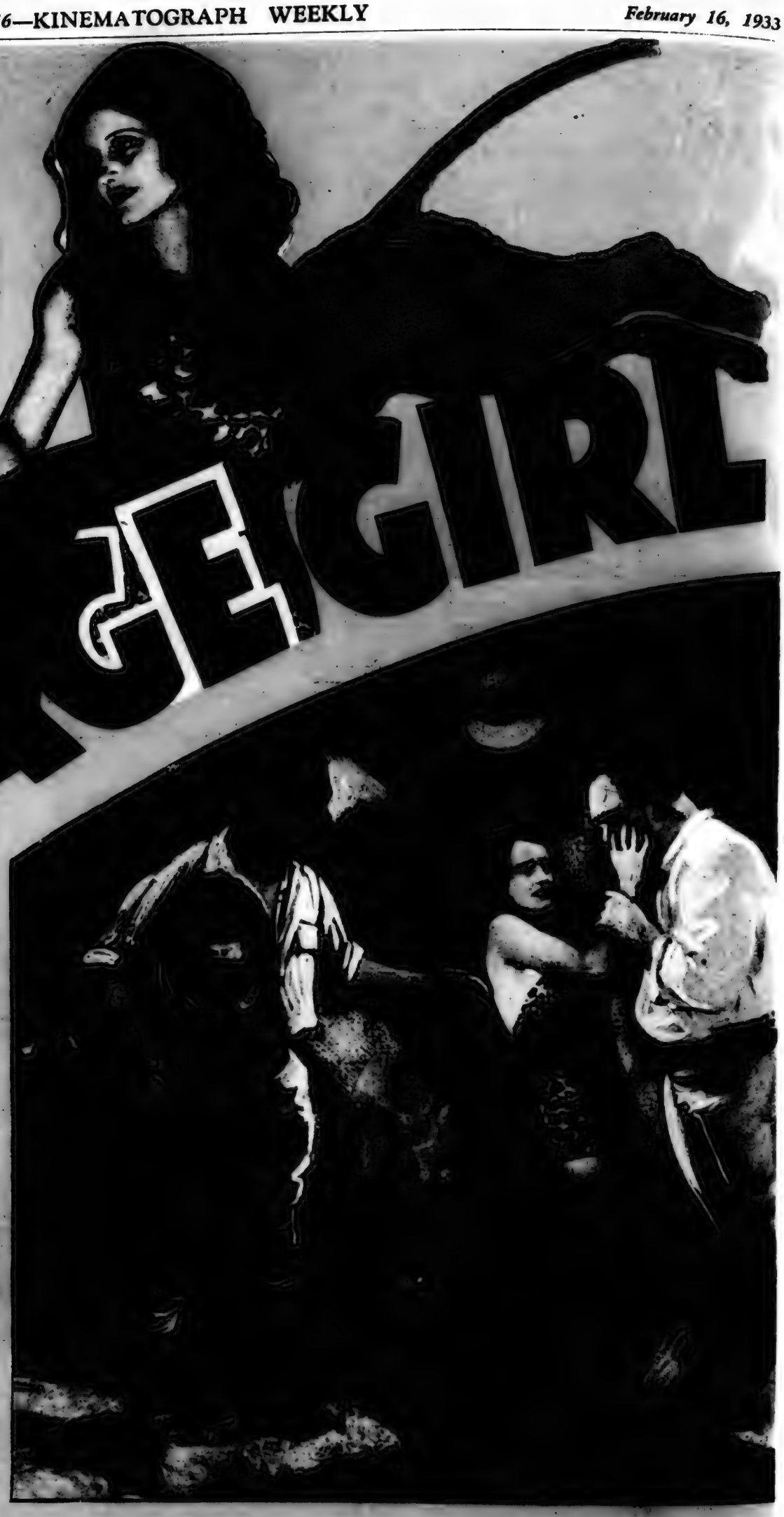

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A Monarch Production

LONDON TRADE SHOW:
PHOENIX THEATRE
CHARING CROSS ROAD
FRIDAY, FEBRUARY 24th
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£600,000 COLOUR COMPANY

FORMATION OF SPICER-DUFAY

MOSS EMPIRES REPORT SHORTLY

By Our City Editor

WITH the Gaumont-British cat out of the bag with the announcement that underwriting has taken place for an issue of £5,000,000 4½ per cent. new debenture stock at £98 per cent., attention has now been turned to the forthcoming report of Moss' Empires, which is now controlled by the Gaumont group.

It is noteworthy that the £1 ordinary shares of Moss have recovered slightly to 15s. 10½d., but the preference have dropped to 13s. 4½d. It is yet to be shown what is to be the new policy of this concern under its new control.

Other share market features include a further rise in Denman debentures, the 7 per cent. first mortgage issue rising £1 to £106½, and the 7 per cent. convertible debentures £2½ to £108.

Gaumont-British 6½ per cent. first mortgage debentures declined 10s. to £102½, but General Theatres 6½ per cent. first mortgage debentures put on another 35s. at £97½.

Gainsborough Pictures ordinary eased further to 9s. Madame Tussauds issues were still in demand under the influence of the debenture scheme, the deferred rising to 2s. 3d., and the cumulative preferred ordinary were 1s. higher at 27s. 6d.

Other share movements were of little consequence.

Colour Film Progress

With reference to the registration of Spicer-Dufay (British), Ltd., referred to in our last issue, it now transpires that the £600,000 capital is to be privately subscribed, mainly by Ilford, Ltd., the photographic firm.

The new company is to take over existing plant, and further extensions are to be made for the manufacture of coloured films. It is stated that considerable progress has been achieved by this process of coloured films, and, with the co-operation of Ilford, Ltd., important results are to be expected.

Denman Announcement

Holders of £2,383,280 7 per cent. guaranteed First Mortgage Debenture stock and £500,000 7 per cent. Guaranteed Convertible Debenture stock of Denman Picture Houses, Ltd., have now been informed that, subject to the passing of a necessary resolution by the shareholders of Gaumont-British Picture Corporation, notices will be issued calling the Debenture stocks for repayment of £105 per cent. on September 1 and October 15 next respectively.

Stockholders, however, will be entitled to exchange their present holdings in whole or part for an equivalent nominal amount of Gaumont-British Picture Corporation 4½ per cent. First Mortgage Debenture stock, redeemable at £102, which, it is expected, will be publicly offered for subscription on February 21 at £98 per cent.

Holders will receive in cash £7 for every £100 of their present holding in respect of the discount at which the new Gaumont-British Debenture stock is to be issued, and the premium payable on the redemption of the present Debenture stock. There will also be an adjustment of interest.

Well Done, Britain

The British Film and Kinema Industry should take heart from the fact that out of the leading world kinema and film companies to make profits last year, two were British—British International Pictures and Gaumont-British. Of the remainder, one was Ufa, the German concern and the two American groups, Loews and Columbia Pictures.

U.S.A. News

In the quarter ended November 26, Warner Brothers Pictures suffered a net loss of 1,746,762 dollars, compared with a loss of 1,848,868 dollars for the previous quarter.

The latest development in connection with the Paramount Publix Receivership is the filing of suits by the Fifteenth Street Investment Company and the Sixteenth Street Realty Company against the Mountain States Theatre Corporation, the Denver subsidiary of the group.

The suits seek for liens on the Denver and Paramount Theatres, and for injunctions restraining them from moving cash and assets from the jurisdiction of the Denver District Court. It is alleged that defaults in rentals have been made for December and January. Conspiracy is charged against officers and directors of Paramount-Publix Corporation and subsidiaries to relieve themselves of obligations through bankruptcies and receiverships.

No Rochdale Dividend

Proprietary Theatres, Ltd., Rochdale, which owns and controls nine kinemas in Rochdale, Prestwich and Bacup, in their half-yearly report regret that owing to the severe general depression, the profits are not sufficient to warrant the paying of a dividend. It is stated that whilst the takings are down by £1,100 compared with the previous corresponding half-year, the entertainment tax is up to the extent of £1,900. The profits amount to £2,882 17s. After reserving £1,875 15s. for income tax, the sum of £24,830 9s. 6d. is carried forward to next account.

NEW PUBLIC COMPANY

Spicer-Dufay (British), Ltd.—Registered February 6, with a nominal capital of £600,000 in 350,000 "A" and 250,000 "B" shares of £1 each. The objects are to carry on the business of producers, distributors, printers, editors and renters of and dealers in kinematograph films, whether silent, talking or colour; proprietors, lessees and managers of theatres, kinemas, music, concert and dance halls, etc. The directors are: Fdk. S. Cotton, Old Oaks Cottage, Stanwell Moor, Middlesex (director Colortone Holdings, Ltd.); Desbrisay B. Mein, 44, Queen's Gate Gardens, S.W.7 (director Schrappes, Ltd.); Vincent B. Ramsden, The Grange, Ingatestone, Essex. The directors may borrow up to the nominal amount of the capital, and are empowered to issue option certificates in respect of any shares over which the company shall have granted any call or option. Solicitors: Stephenson, Harwood and Tatham, 16, Old Broad Street, E.C.

NEW PRIVATE COMPANIES

V.E.H. Cinemas, Ltd.—Registered February 6. Capital, £1,000 in £1 shares. The permanent directors are: Victor E. Harrison, kinema proprietor (chairman), and Mrs. Eleanor M. Harrison, both of "Homelea," Ipswich Road, Norwich.

Q.P. Cinemas, Ltd.—Registered February 6. Capital, £500 in £1 shares. The Forum, Aberystwyth, carried on by W. J. Evans. The directors are: Herbert G. Prickett and Mrs. F. J. Prickett, both of 7, Marine Terrace, Aberystwyth.

Plaza (Gravesend), Ltd.—Registered February 6. Capital, £5,000 in £1 shares. The subscribers are: Solomon Shinebaum, 78, King Edward Road, E.9, kinema proprietor; David S. Cohen, 97, Cazenove Road, N.16, clerk. Solicitor: M. Shanson, 107, Fleet Street, E.C.4.

Albany Studios, Ltd.—Registered February 8. Capital, £5,000 in £1 shares (1,000 7 per cent. cumulative preference and 4,000 ordinary). Kinematograph film producers, etc. Carl W. Johnson signs documents as director. Secretary: Drucilla Lewis, 91, Shaftesbury Avenue, W.1.

O.F.W. Studios, Ltd.—Registered February 4. Capital, £100 in £1 shares. Kinema proprietors and film producers. The directors are: Oscar F. Werndoff, 55, Wembley Park Drive, Wembley Park, film producer and art director; Chas. H. Dand, 6, Cannon Place, Hampstead, film director; Chas. J. Black, 14, Oak Close, Sutton (director Templeman and Black, Ltd.). Solicitors: Theodore Goddard and Co., 10, Serjeants' Inn, E.C.4.

Wardcott Cinemas, Ltd.—Registered February 9. Capital, £2,500 in £1 shares. The directors are: Henry J. Clapcott, 117, Divinity Road, Oxford, caterer; and James Howard, Torre House, Avenue, St. Nicholas, Harpenden, kinema proprietor. Solicitors: Linnell and Murphy, 12, King Edward Street, Oxford. Registered office: Regent Cinema, Turnpike Lane, Hornsey.

Ronald Trew, Ltd., was registered as a private company on February 9, with a nominal capital of £2,000 in 1,500 6 per cent. participating cumulative preference shares of £1 and 2,000 ordinary shares of 5s. each. Builders, decorators, house furnishers, equippers of theatres or kinemas, etc. The directors are: Ronald A. Trew, 27, Davies Street, W.1 (permanent managing director); Sir Gerald Du Maurier, Cannon Hall, Hampstead, N.W.; Herbert Marshall, 180, Sloane Street, S.W.1; Col. J. A. Innes, D.S.O., 10, Green Street, W.1. Solicitor: H. L. Slocock, 42, Old Broad Street, E.C.

Starmark Films, Ltd.—Registered February 9. Capital, £1,000 in £1 shares. Film producers, etc. The directors are: Leonard J. Matchan, Amerigo Serrao and Wm. F. Middleton. Secretary: Leonard J. Matchan.

Victoria Talkie Theatres, Ltd. — Registered February 10. Capital, £800 in £1 shares. Directors: William A. Webb and Mrs. Nellie Webb, of 192, Sherlock Street, Birmingham; Joseph Bolas and Mrs. Ethel Bolas, of Bridgnorth. Solicitors: Jeffery Wild and Lovatt, 95, Colmore Row, Birmingham.

Industrial and General Film Laboratories, Ltd.—Registered February 11. Capital, £4,000 in £1 shares. To acquire the business of film producers and printers carried on by C. M. Pennington-Richards, J. C. G. Theobald, L. R. Chennell and J. W. Dade at 89/91, Wardour Street, W.1. The directors are: Leslie R. Chennell, 177, Whitehorse Road, W. Croydon, film producer; Joseph W. Dade, 3, Coligny Street, Wandsworth, S.W.19, film producer; Cyril M. Pennington-Richards; Jack C. G. Theobald; and Percival C. Kippax. Secretary: L. R. Chennell. Solicitors: Halsey, Lightly and Hemsley, 32, St. James's Place, S.W.1. Registered office: 88/91, Wardour Street, W.1.

Glandwr Cinema Co., Ltd.—Registered February 11. Capital, £3,000 in 2,500 7½ per cent. preference shares of £1 each and 10,000 ordinary shares of 1s. each. The directors are: Glen George, Ty-draw, Aberdare; and Ewan G. Davies, 10, Windsor Place, Cardiff (both permanent managing directors subject to each holding 1,000 ordinary shares). Secretary: Albert E. Taylor. Solicitor: Ewan G. Davies, 10, Windsor Place, Cardiff. Registered office: 10, Windsor Place, Cardiff.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Yagerphone, Ltd.—L. Gilburt, of 156, Drayton Park, Highbury, N.5, was appointed receiver and manager on January 31, 1933, under powers contained in instrument dated January 14, 1933.

Oxford Hall (Keighley), Ltd.—C. E. Claridge, of 53, Well Street, Bradford, was appointed receiver and manager on January 25, 1933, under powers contained in debentures dated March 21, 1924.

BANKRUPTCY

Emanuel Hart Jacoby, kinematograph exhibitor, lately Apollo Picture House, Stoke Newington, and Victoria Cinema, Islington, both London.—At the statutory first meeting of the creditors, debtor estimated his liabilities at between £2,000 and £3,000, and stated that his assets were of doubtful value. His position was due to the failure of the company and debts incurred on its behalf. Resolutions were passed for adjudication and the appointment of W. B. Holding, C.A., of 37, Lombard Street, E.C., as trustee.

COMPULSORY WINDING-UP

THERE was no opposition to the petition of the Fox Film Co. and Wardour Films, Ltd., for the compulsory winding-up of Ace Cine-Varieties, Ltd., nor to the petition of the Fox Film Co., Ltd. and the United Artists Corporation for the compulsory winding-up of Star Picture Theatres, Ltd., when they came before Mr. Justice Maugham in the Companies Court of the Chancery Division on February 13.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3/1½	3/6	+/4½
,, 7½% Pref.	17/-	17/1½	+/1½
A.P.P.H. Ord.	20/7½	20/4½	—/3
Assoc. Talk. Pic. Ord. 5/-	/7½	/7½	—
Baird Televis. 10% Prfd. Ord. 5/-	1/6	1/3	—/3
Baird Televis. Defd. Ord. 5/-	1/9	2/-	+/3
Blackpool Tower Ord. £1	60/7½	60/7½	—
Brit. Cine. Theat. Ord. 10/-	4/1½	4/1½	—
,, & Dom Defd. 1/-	/4½	/4½	—
,, ,, Prefd. Ord.	4/1½	4/-	—/1½
,, In. Films (Props.) 10/- Ord.	/6	/6	—
,, Inter. Pic. 5/- Ord.	3/7½	3/9	+/1½
,, ,, ,, 8% Pref.	19/3	19/3	—
,, Lion Prefd Ord.	2/3	2/3	—
,, ,, Def'd 4d	/3	/3	—
,, Talks Pic. Ord 5/-	/3*	/3*	—
Denman P.H. 7% 1st Mt. Deb.	£105½	£106½	+£1
,, 7% Conv Deb.	£103½	£106	+£2½
Dominion Thea. £1 Ord.	6	6	—
Gaiety Pic. Ord 10/- pd.	9/3	9/-	—/3
Gaumont-British Ord 10/-	14 4½	13 10½	—/6
,, ,, 7½% Pref.	23 -	22 7½	—/4½
,, ,, 6½% 1st Mort Deb.	£103	£102	—£1
General Thea. Pref.	13/6	13 4½	—/1½
,, 6½% 1st Mort. Deb	£96	£98½	+£2½
Ldn & South Super Cin. 2/- Ord.	/4½	/4½	—
Mdme Tussauds 1/- Def.	2/1½	2/3	+/1½
,, ,, £1 Cum. Pref. Ord.	26 6	27/6	+1/-
,, ,, 7% 1st Mort. Deb.	£106	£105½	—10/-
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1/3	1/3	—
Moss' Empires £1 Ord.	15/6	15 10½	+/4½
,, ,, £1 Cum. Pref.	14 7½	13/6	—1/1½
,, ,, 6% Deb.	£101	£101	—
,, ,, 4% Perp. Deb.	£73	£73	—
P.C.T. Ord. 10/-	15/3	15/3	—
,, 7½% Pfd. Pf Ord.	21/6	21 9	+1/3
,, Cum. "A" Pref. £1	24/6	25/3	+/9
,, ,, "B" ,, ,,	21/-	21/3	+/3
,, 6% 1st Mort. Deb	£105½	£106½	+15/-
,, Const. 7% Pref.	22/-	22/-	—
Stoll P.T. Corp.	3/3	3/3	—
United P. Thes. 10% Pref. Ord.	/3*	/3*	—
,, ,, ,, 7% 1st. Mort. Deb.	£47	£47	—

*Nominal.

£1 Shares unless otherwise stated.

MEN AND MOVEMENTS

P. Warwick's Stratford Appointment—J. H. Hutchinson Succeeds his Brother at Hendon—Many Midland Changes—J. Graham Retires—J. Phipps Moves to Lichfield

Percy Warwick has been appointed manager of the Grove Cinema, Stratford. Mr. Warwick, who is a well-known projectionist, was formerly on the Western Electric instructional staff and has held positions at the Dominion and London Pavilion, among others. This is not his first appointment on the managerial side, as he controlled the Poplar Pavilion for some time.

P. WARWICK

Roy V. Brown has been appointed to the management of the Tyseley Picture House, Warwick Road, Birmingham, following the death of Len Farley. Prior to his appointment in the Birmingham area, Roy Brown was in control of the King George Street Cinema at Fleet, and was for a period assistant manager at the Vaudeville Theatre, Reading.

T. H. Whittaker has been appointed manager of the Picturedrome, Huddersfield, in succession to Harry Vernon. Mr. Whittaker, who was originally an engineer, has had twelve years' experience of kinema managership. Until his new appointment he was manager of the Metropole Theatre, Bootle, a position which he occupied for three years. Before that he was manager of the Casino Cinema, Manchester, and the Regent Picturedrome, Blackpool.

Douglas Rattee has been appointed assistant manager to Samuel Newberry at the Regent, Norwich. He was relief manager a year ago at this house, so comes to Norwich in no way a stranger to patrons. His work with A.B.C. London relief service in recent years has taken him to a large number of A.B.C. houses up and down the country.

J. H. Hutchinson has been appointed manager of the Ambassadors, Hendon. Mr. Hutchinson, who is well known in the Trade and theatrical circles, was formerly at the Elite, Wimbledon, and has held a number of prominent appointments. In taking over the management of the Ambassadors he succeeds his brother, **C. Hutchinson**, who has reverted to the legitimate theatre in taking control of the Theatre Royal, Birmingham.

G. C. Dilley, who has been appointed assistant manager of the Empire, Islington, was formerly assistant to Billy Tyne at the Ritz, Edgware. He has been at this hall since its opening last year and prior to a period of relief work had an extensive experience as chief operator.

S. P. Clewlow, assistant manager of the West End Cinema, Birmingham, has been appointed to the management of the Picture House, Wednesbury, where he succeeds Brindley Singleton. Prior to his West End appointment S. P. Clewlow was assistant manager of the Gaumont Palace, Birmingham.

L. V. Walshaw has been appointed to the management of the Beacon Cinema, Smethwick, in succession to H. Bedford. Mr. Walshaw came to Smethwick from the Picture House, Ludlow. A native of Edgbaston, Birmingham, he entered the business in Wardour Street, and spent two years on the renting side, later proceeding to Germany, where he became engaged in work on the technical side of the Berlin studios, where he ultimately became an assistant director. Returning to England he entered the managerial side of the business with County Cinemas, in which capacity he has held office in Hampshire, Aldershot, Maidenhead, Fleet, and Bedlington.

David Bader registers 13 unbroken years, this week, with Mr. Laemmle and Universal. Bader probably holds the record for the wide diversity of jobs he has handled in the Laemmle interests, having worked successfully in every branch of publicity, as well as acting as Mr. Laemmle's personal representative for some years. Notable among the many assignments he has had is the compiling of the Universal president's memoirs for the John Drinkwater biography. "Thirteen's my lucky number," admits the genial and energetic Dave, "and I happen to like it so much that I'm out to register another 13 with Universal!" Here's wishing him the best of luck—and more long years over here with Universal.

Howard D. Jennings has been appointed solo organist at the Palladium, Paignton, where he will have the unique experience of playing the only kinema organ over a radius of 20 miles. There is no kinema organ nearer than Exeter in one direction and Plymouth in the other.

Julian Graham retired from the Trade last week-end, when he relinquished his position as manager of the Empire, Hanley, following the presentation of an illuminated address from the Empire staff. Mr. Graham is very proud of the fact that he is a showman of the old school. After almost half a century's work in various parts of England, he has acquired valuable experience. Commencing his managerial career at the Theatre Royal, Grantham, he transferred his activities to the Hippodrome, Sheerness, and then at the commencement of the war he took charge of a kinema at Southend. After the closing of this hall, he joined the special police. Later he took up a position as manager of a kinema at Westcliff-on Sea, and after spending a short time there moved to the Picture House, Oxford Street, London. After a few years as a West End showman he went to the King's Palace, Wimbledon, from where he came to the Potteries as manager of the Hippodrome, Stoke. For two years he stayed at Stoke and then was transferred to the Empire, Hanley, a position he has occupied for three years.

J. W. Phipps, late of the Regal Cinema, Golders Green, has been appointed to the management of the Regal, Lichfield, where he succeeds Noel Taylor. His previous appointments with County Cinemas, Ltd., include the Plaza Cinema, Chichester, and the Regal, Guildford.

Richard Marshall, son of J. Marshall, proprietor of the Hippodrome, Ripley, Derbyshire, has been in hospital for the past eleven weeks. His many friends in the Trade will be glad to learn that he is making good progress and hopes to renew his activities shortly.

Walter Pat Power had two popular events last week. On Tuesday his wife presented him with a daughter. Both mother and child are doing well. On Thursday he received official intimation that he had won the commercial showman's certificate for his exploitation of "Igloo."

E. E. Walford has been appointed house manager of Coventry's latest kinema, the Redesdale. The proprietor of the Redesdale is W. Bassett Green.

C. L. Harrison, manager of the Grand Cinema, Handsworth, Birmingham, has resigned his appointment with the company to succeed Harry Matthews in the management of the Waldorf Cinema, Sparkhill, Birmingham. Prior to his office at Handsworth, Mr. Harrison was with Stafford Entertainments, Ltd., in charge of the Picture House, Stafford.

C. L. HARRISON

Harry Fryer, the popular musical director of the Shepherd's Bush Pavilion, has been invited by Sir Dan Godfrey—and has accepted the invitation—to conduct the Bournemouth Symphony Orchestra at one of their concerts in June. In October last, Harry Fryer conducted the orchestra in the renderings of two of his own compositions. He will now conduct the whole performance—a warm tribute to his capabilities and popularity.

Alton Caplan, manager of Ideal's Manchester branch, has retired after 21 years' service in that capacity. This is principally due to the Ideal-Gaumont merger, and E. L. Jennings, with Gaumont, will assume managership of the merged branches operating from the Corporation Street office.

H. Bedford, who has for some time been responsible for the management of the Beacon Cinema, Smethwick, has resigned his appointment and returned to the Coventry district.

J. Banks has resigned his position as manager of the Majestic Super Kinema, Wath, near Rotherham.

George Goodacre, proprietor of the Royal P.H., Mexbro', organised his annual performance in aid of the Montagu Hospital on Sunday evening.

J. Kay is covering the Notts, Derby and Leicester territory for the British Lion Film Co., under the supervision of Maurice Myers, of Birmingham. George Ring has also joined the company as an outside representative in the Midlands.

Harold Spiers and **C. J. Aldritt** have relinquished their appointments from Ideal's Birmingham office.

"Teddy" West, for many years on the staff of the Theatre Royal, Smethwick, has been appointed stage manager of the Empire Theatre, Smethwick, upon the hall reverting to kine.-variety programmes.

R. C. Buchanan, Edinburgh, who has many friends in the Trade throughout the country, has left for a three months' holiday in Australia.

Mrs. Kaye, the manageress of the Tivoli, Rotherham, who has been seriously ill for several weeks, is making good progress towards recovery.

F. G. Simmonds, the Western Electric credit manager, is away from business suffering from three broken ribs received as the result of a slip on the frosty ground.

SHEFFIELD RENTING CHANGES

Sheffield has now only one renter's office in its boundaries, that of the Ideal Film Co. in Orchard Street. Some years ago it had half a dozen. Now exhibitors fear they are going to lose the only one as a result of the changes that are going forward in the personnel of the Ideal and Gaumont staffs. Arthur Rose, of Ideal, who has been at Sheffield some years, is one of those to go as a result of the changes, and Charlie Willis, of Gaumont, one of the oldest representatives in the territory, has been transferred to Leeds.

Harry Mitchell, Ideal's South Yorkshire manager, still remains at Sheffield, but no decision has been reached with regard to the office.

E

RECORD-BREAKING FOX PRODUCTIONS

Broadway Successes for "Cavalcade" and "State Fair"

THEATRES FILLED TO CAPACITY

GOOD pictures can still withstand the ravages of depression, declares Clayton P. Sheehan, general foreign manager of Fox, who is on a periodical visit to Europe, and he instances "State Fair," which, playing at the huge new Radio City Music Hall in New York, drew 115,822 paid admissions in the first four days.

These figures surpass all previous records ever made by any theatre in any part of the world. The record still held good, according to cabled information from New York, after the picture had been running for a week.

The Radio City Music Hall, which is the largest theatre in the world, was opened recently and was very soon under wide discussion on account of early indications of failure to draw the crowds.

"State Fair" completely reversed the fortunes of the theatre, and drew these vast crowds from Broadway to Sixth Avenue—a feat which many critics said could never be achieved by any screen or stage show.

Concurrently the Fox film of Noel Coward's "Cavalcade," playing at the 800-seater theatre, the Gaiety, on Broadway, filled to capacity at every performance with standing positions all taken and ticket agencies clamouring for block bookings for eight or nine weeks ahead.

The moral seems to be that the "missing millions" can be brought back to the box-office by films which present vital human stories against vast moving backgrounds.

Both "State Fair" and "Cavalcade," it is claimed, are real motion pictures in the sense that they *move*: they are also simple, convincing screen stories about real people and every-day human affairs.

"State Fair" Smashes Records

"State Fair," which is described by Fox as the "Cavalcade" of American life, is an all-star production, with Janet Gaynor, Lew Ayres, Sally Eilers, Will Rogers, Louise Dresser, and Norman Foster.

When it opened last week at Loew's Theatre, Los Angeles, all attendance records were smashed, and reviewers characterise it as a worthy follower to "Cavalcade" and it is said to be the most amazing hit this theatre has known.

Last Thursday Fox's all-star production opened simultaneously at one hundred key centres; contracts received are swamping the Fox exchanges and the picture is even more in demand than "Sunny Side Up," in many cases unheard of guarantees being offered.

In a cable to Sidney Kent, Jesse Lasky describes "State Fair" as a "box-office natural" and continues: "the picture has so many angles to sell itself I do not hesitate to predict that it may prove the outstanding box-office attraction of the year. It is certainly a story of great human interest, brilliantly directed, perfectly produced."

Frank Lloyd Gets "Berkeley Square"

Frank Lloyd, the director of "Cavalcade," will direct "Berkeley Square," John L. Balderston's famous stage play which Jesse L. Lasky is to produce for Fox.

Reginald Berkeley, the English playwright who adapted "Cavalcade," will work in conjunction with Sonya Levien on the film script.

Lilian Harvey's first picture under her new Fox contract will be titled "My Lips Betray," instead of "His Majesty's Car," as announced previously. John Boles is Miss Harvey's leading man.

Mundin with Gaynor

Herbert Mundin and C. Aubrey Smith have been added to the cast of "Adorable," Janet Gaynor's new starring picture, with Henry Garat opposite her.

The complete cast of "Sailor's Luck," which will co-star Sally Eilers and James Dunn, comprises Sammy Cohen, Victor Jory, Frank Moran, Esther Muir, Lucien Littlefield, Germaine DeNeel, Phil Tead and Buster Phelps are the supporting players.

ARLISS IN THE ROLE OF A MONARCH

Warner Presents "The King's Vacation"

MAGNIFICENT SETTINGS

THE latest George Arliss picture, "The King's Vacation," will be screened today (Thursday), at 11 a.m., and not at 8.45 p.m., as previously announced, at the Phœnix Theatre.

In "The King's Vacation," Max Milder claims, is a picture of even greater box-office potentialities than such outstanding Arliss productions as "The Silent Voice" and "The Millionaire." Mr. Arliss' rôle enables him to make the fullest use of his great art in an offering which should have a special appeal to English audiences.

The story is of a mythical kingdom, with Arliss in the rôle of the monarch. Tiring of the pomp and ceremony, he goes on "vacation" from it all, only to meet strange adventure and find himself in many dramatic, as well as comic, situations. He also becomes involved in a romance with a peculiar and unexpected twist. The situation where Arliss returns to the woman he had divorced eighteen years previously, in order to ascend his throne, provides a dramatic and unexpected outcome to a story that is packed with punch and superlative drama. The star has never been seen to such exceptional advantage as in this rôle, in which he is again teamed with Florence Arliss, who plays the part of the queen to her brilliant husband.

Magnificent uniforms; all the pomp and ceremony and regal splendour of a European court, in which hundreds of troops in their brilliant uniforms take part, and great settings, breath-taking in their magnificence, capture more truly than ever before the regal background against which this lively drama is screened. John Adolfi, who made such successful Arliss pictures as "The Millionaire," "The Silent Voice" and "A Successful Calamity," directed.

American Praise

In its review of "The King's Vacation," the *Motion Picture Herald* pays the following high tribute to the quality of this fine romance:—

"The sincere simplicity of the story and the high production values which carry it along are the pegs upon which its charm is hung. Played almost completely in a subdued manner, the occasional high drama is intensified. Yet through it all runs a vein of humanness that lifts 'The King's Vacation' out of the just-another-picture class and endows it with a glamour that should strike a receptive chord in those looking for fine screen entertainment.

"While it is not exclusively a woman's picture, extra efforts should be made to focus feminine interest. In situations where there have been few pictures recently that justify special tie-ups with women's clubs, use of that phase of showmanship might prove particularly valuable. With the Arliss draw taking care of itself among the older folk, use of the names Dick Powell and Patricia Ellis, who carry on the secondary romance, should prove effective with the younger element."

Warren William and Loretta Young are featured in EMPLOYEE'S ENTRANCE (First National), which is showing at the Capitol next week

Sol Newman welcomes Francis Lederer to the Radio fold

FRANCIS LEDERER FOR RADIO

Signed Before Debut in New York

TAKING advantage of the transatlantic telephone, Francis Lederer rang up London last week to announce to S. G. Newman, head of Radio in this country, that the company had exercised its option on his motion picture services.

The young Czech star, now appearing in "Autumn Crocus" on Broadway, and who bids fair to revive the cult of matinee idol in both stage and screen, has been under option to Radio Pictures for over a year. Immediately following his sensational New York stage debut, the option on his services was renewed by Radio with the understanding that he will go to Hollywood next spring, when his current stage hit has completed its season.

Although it is not customary to sign new players so far in advance of actual production plans, Mr. Lederer's sudden rise to stage eminence abroad during the past two years attracted the attention of Radio's scouts, and following his London debut in "Autumn Crocus" last year he was promptly signed by the company.

Mr. Lederer, who is only twenty-six, has an extraordinary reputation in England and Central Europe as one of the most versatile actors of the modern stage.

He was snapped up by Basil Dean and cast as the Tyrolean innkeeper in "Autumn Crocus," which at once established him as an English matinee idol and ran for eleven months. Again the versatile Lederer surprised critics by stepping into the male rôle of the operetta, "The Cat and the Fiddle," with equal assurance, put on by C. B. Cochran at the Palace Theatre.

"RACING STRAIN"

WALLY REID, JUN., IN LATEST BUTCHER OFFERING

A name once world-famous in pictures will reappear with a younger face attached to it, when Butcher's present Wally Reid, Jun., in "The Racing Strain" at the Phœnix Theatre on Monday afternoon, February 20, together with the Canadian adventure film, 'Silvertip."

"The Racing Strain" may prove to be more than a prophetic title, for the story in which young Reid makes his starring début is precisely the type of picture in which Wallace Reid was so overwhelmingly successful. It tells of a famous motor racer killed in a crash, who dedicates his son to the care of his greatest friend with a plea that he will bring the boy up to be a credit to the game. But the lad cannot forget the horror of his father's fate, and though daring enough in other things, feels an intense repugnance for speed cars. The family instinct, however, finds vent in flying, and there is an exciting sequence in which the young aviator speeds to his guardian's rescue on the eve of an important race. Spurred to a superhuman effort, the boy overcomes his horror of racing cars, and takes his old friend's place at the wheel driving his car to victory and saving him from defeat and disgrace. That Wally Reid also demonstrates that he possesses a full measure of his father's "racing strain" will be the sincere hope of scores of well-wishers among public, Trade and Press.

The young fellow has certainly been given capable support with a cast that includes Phyllis Barrington, Mae Busch, J. Farrell McDonald, little Dickie Moore, Kit Guard, Donald Reed, Eddie Phillips, James Burtis and other experienced and talented players.

Directed by James Storm, who knows how to get the last ounce out of this type of picture, and generally supervised by Willis Kent, "The Racing Strain" should rank high indeed among Butcher's long and honourable list of racing successes.

VICTOR VARCONI TO VISIT LONDON

Victor Varconi, star of Universal's "The Doomed Battalion," and, more recently, "The Rebel," is due to visit London this week.

"The Rebel," a big dramatic spectacle, was produced in Berlin, and the Dolomite Mountains by Paul Kohner's Universal unit, and had a successful premiere at the Ufa Palace, Berlin. Luis Trenker is co-starred with Vilma Banky.

MORE WEST END PREMIERES FOR F.N.

PICTURES SHORTLY TO BE SEEN

FOLLOWING upon the première presentations of "20,000 Years in Sing Sing" and "The Match King," First National announce that the West End presentations of "Employees' Entrance" and "Silver Dollar" are shortly due to take place.

"Employees' Entrance," with Warren William, Loretta Young, Wallace Ford and Alice White is to be shown at the Capitol next week-end, and it is thought that the originality of the story and its strong dramatic element will attract great attention.

The première of "Silver Dollar," starring Edward G. Robinson, with Bebe Daniels and Aline MacMahon, has been fixed to take place at the Empire Theatre, Leicester Square, on March 10.

Other important pictures which First National have arranged for further West End showing are "Tiger Shark," starring Edward G. Robinson, to run at the Alhambra commencing February 17, and both "Central Park," with Joan Blondell and Wallace Ford, and "Three on a Match" will make up the programme of the Astoria, Charing Cross Road, on March 12.

"Blondie Johnson"

D. E. Griffiths, managing director of First National, states that he has received a print of "Blondie Johnson," and that this interesting subject will be Trade shown at a very early date.

Joan Blondell and Chester Morris co-star in this dramatic story. In the title rôle, Joan Blondell appears as a girl who, by force of circumstances, is thrust in the midst of crime. Nevertheless, she rapidly asserts her personality and authority among the denizens of the underworld, and rises to become a leader whose quick wit and callousness makes her both feared and respected. Despite this, however, her advancement quickly arouses the jealousy and hatred of her rivals, who set about the task of causing her overthrow. The climax of the picture is considered one of the most dramatic ever filmed.

Joan Blondell's Straight Role

It is interesting to note that in this picture Joan Blondell is enabled to demonstrate her talents as a straight dramatic actress, and shows that she is well able to play emotional rôles as well as the wise-cracking ones for which she is so famous.

Ray Enright directed. The supporting cast includes Allen Jenkins, Claire Dodd, Arthur Vinton, Mae Busch, Sam Godfrey, Toshia Mori and Joe Cawthorne.

P.D.C.'s AIR THRILLER

"SECRET AGENT" TRADE SHOW ON FRIDAY

The terrible consequences of an air raid in a new international conflict are graphically portrayed in "The Secret Agent"—a new P.D.C. production, which is due for Trade show at the Cambridge Theatre on Friday at 3 p.m. The stars are Harry Piel and Maria Solveg, two of the most popular German artistes.

One of the most compelling scenes in this powerful drama of international intrigue is the sight of a number of aeroplanes leaving death and destruction in their wake on the occasion of an air raid on a defenceless town. We see the 'planes flying in full formation and releasing their deadly weapons in the form of gas-bombs as the raid is in progress. Innocent citizens on their way to work, young and harmless children playing in the playing fields that have been provided for them by a peaceful government, mothers, babes and the aged and infirm are all stifled by the deadly fumes that are released by each "hit."

Another of the highlights of the opening scenes of the film is a daring parachute descent. In order to secure the unique pictures that are a feature of this spectacular and timely drama of international intrigue, Harry Piel had to take the jump no fewer than nine times. The actual descent was photographed from several angles and with the help of the special lighting effects used, we are promised something quite out-of-the-ordinary in the way of film spectacle when "The Secret Agent" is shown.

Ultra-modern spectacle is combined with compelling drama. The immense sets that have been used in the spectacular sequences giving an insight to the equipment of an ultra-modern poison-gas factory will bring back memories of "Metropolis."

"The Secret Agent," it is claimed, will be one of the most discussed pictures of the coming season. It is timely and tremendous in its theme. It is the greatest indictment of the use of poison gas in international warfare that the screen has yet given us. It is claimed by its sponsors as a picture without parallel!

SCREEN GOLFERS

MONTHLY MEDAL COMPETITION

The Screen Golfers' monthly medal competition was played at Stoke Poges on Sunday. Results: Seniors, J. Raymond (14) 75; Novices, H. Adley (28) 76.

On Sunday next there will be an 18 hole 4-ball foursome for S. Rothman's prizes, silver tankards being presented to the runners-up by C. Drukker. A very big entry has been received for this event.

THEIR MAJESTIES

THE KING AND QUEEN

HAVE GRACIOUSLY CONSENTED TO ATTEND

A

GALA PERFORMANCE

OF

"THE GOOD COMPANIONS"

(In aid of the funds of the Personal Service League)

AT THE

NEW VICTORIA CINEMA

ON THE AFTERNOON OF TUESDAY, FEBRUARY 28th

A GAUMONT-BRITISH-WELSH PEARSON PRODUCTION

Distributed by

IDEAL FILMS, LTD.

THE GREATEST ACHIEVEMENT

THE GOOD CO

BASED UPON THE FAMOUS

J. B. PRIEST

starring

JESSIE MATT

with

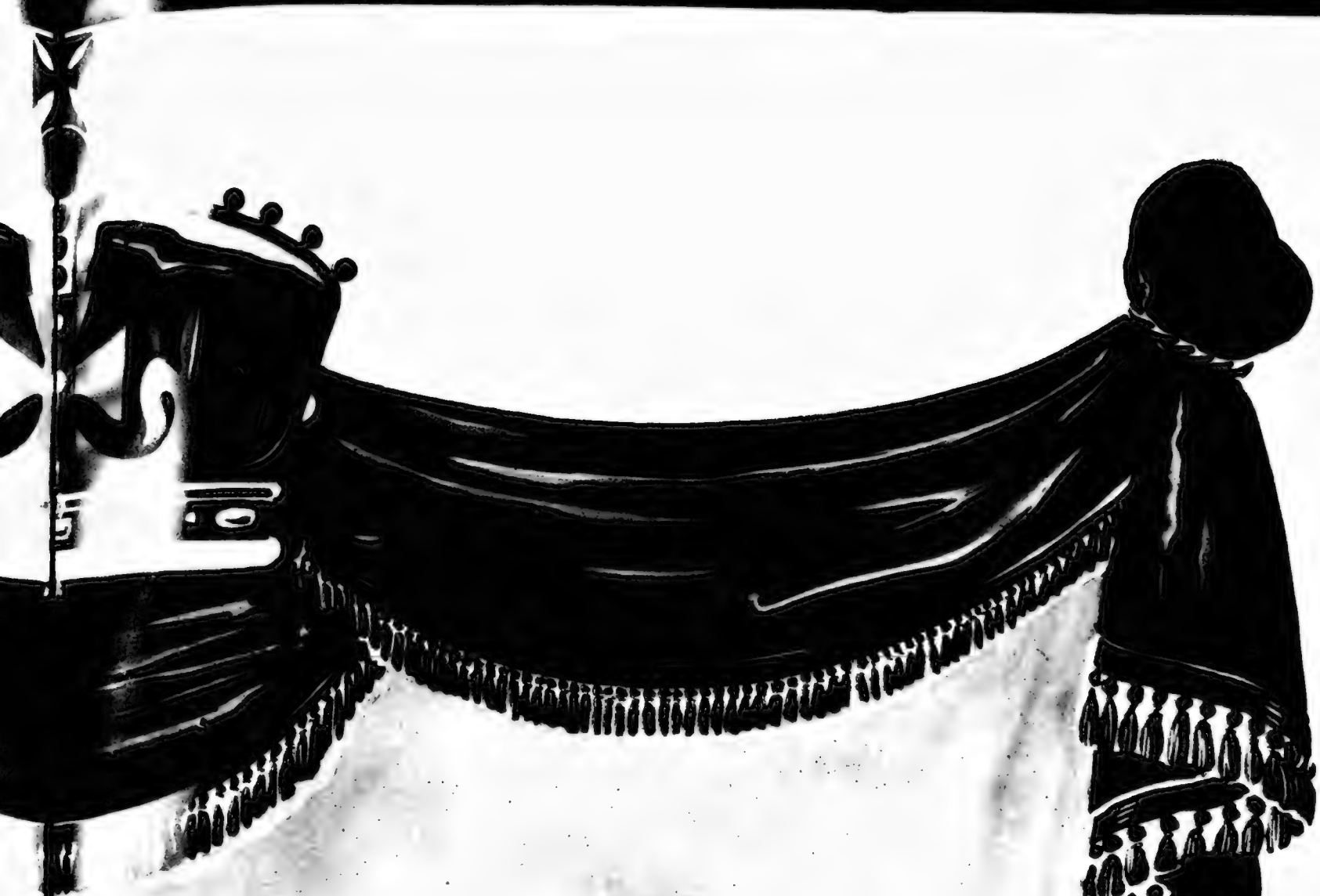
EDMUND GWENN + MARY GLYNNE + A. W

RELEASE DATE 24th APRIL, 1933

Directed by

VICTOR SAVILL

GAUMONT BRITISH PICTURE



EMENT OF BRITISH STUDIOS

COMPANIONS

HE FAMOUS NOVEL BY

RIESTLEY

starring

MATTHEWS

with

A. W. BASKCOMB + JOHN GIELGUD

irected by

R SAVILLE

A GAUMONT-BRITISH-WELSH PEARSON PRODUCTION

RECORDED BY BRITISH ACOUSTIC NEW PROCESS

Distributed by

IDEAL FILMS LTD.

The Royal Matinee

The first royal film matinee, by Their Majesties the King and Queen, at the [illegible] Film version of J. B. Priestley's [illegible] comedy. [illegible] Queensbury [illegible] Sir Edmund Gosse [illegible]

THE EPPING DEFEAT

CAUSED BY VOTER APATHY

OTHER WEAK LINKS IN TRADE CAMPAIGN

POLLING on Saturday at Epping resulted in a defeat of the Sunday opening proposals by a narrow margin of 89 votes. Five hundred and eighty votes were recorded for and 669 against. The opposition was well organised from the beginning, the town's meeting going in their favour by 255 votes to 10. When Saturday's votes were announced, the "Doxology" was sung by the waiting crowd.

The district is served by one kinema, the Empire, managed by A. D. Quilter, who made a good effort on behalf of his patrons, and, as the figures show, made a better showing on the polling day than was expected.

Durham Says "No"

Durham magistrates have decided to ban the Sunday opening of kinemas. For many years kinemas outside the city have opened on Sundays, although permission to open the halls inside the town itself was refused by the city magistrates.

W. A. Gibson, of the Gaiety Picture House, Ferryhill, said that the past year had been a very difficult one and they could hardly afford to pay any more as a contribution to charity in respect of Sunday opening.

F. Tinsley, of the Victoria Picture House, Sacriston, said that if it were not for Sunday opening he might as well close his hall entirely. He lost £750 on the hall last year, he added.

Barnsley Application

Application has been made for Sunday opening at Barnsley, but the General Purposes Committee of the Barnsley Borough Council recommend only two Sundays during the year, for charitable purposes. The matter is to be further discussed by the Borough Council at their next meeting.

Nuneaton Refusal

The application of Nuneaton Kinema Proprietors for permission to open on Sunday evenings, made to the Warwickshire County Council, has been refused. This action is in support of the recent recommendation from the Nuneaton Borough Council against Sunday opening.

Sutton Coldfield Application

The application for Sunday opening at Sutton Coldfield, near Birmingham, has been refused following an unsuccessful poll and despite further application by the halls concerned

Refused at Blackwell

Blackwell (Derbyshire) Rural District Council on February 9 rejected by 8 votes to 3 a proposal for Sunday opening of kinemas.

NEW DUNDEE BY-LAW HITS LOCAL KINEMAS

Is a Theatre a Public Place?

UNDER draft by-laws operative under the Children and Young Persons (Scotland) Act, 1932, the employment of school children between the ages of 12 and 14 is totally prohibited in certain specified trades.

The Dundee Education Committee have also been supplied with the draft of the proposed bye-laws dealing with street trading. Under these it is proposed to prohibit boys under 17, and girls under 18, from engaging in street trading, and to licence boys between the age of 17 and 18 for street trading within certain hours and upon certain conditions.

This proposal will affect the staffs of kinemas in Dundee, for one of the bye-laws is in the following terms:—"No licensed boy shall enter any premises licensed for the sale of any intoxicating liquor for consumption on the premises, or any football enclosure, dog-racing enclosure, cricket enclosure, or any enclosure of a similar nature, or any theatre, music-hall, *kinematograph hall*, or other place of public entertainment, for the purpose of street trading."

The fact that licensed lads are prohibited from entering kinemas for the purpose of street trading seems to imply that kinemas are regarded as "public places," and therefore youths under 18 cannot be engaged as programme, cigarette or chocolate sellers in Dundee kinemas.

PROPOSED NEW CONTRACT

C.E.A. NEGOTIATIONS WITH K.R.S.

The Sub-Committee of the C.E.A. has met the Sub-Committee of the K.R.S. It was agreed that the two secretaries should prepare a draft, which it was hoped would be ready for further discussion in time for the present Council meeting.

A good many points, however, have been put forward by the K.R.S., which need careful examination, which is proceeding, and the results of these deliberations it is hoped to present to the next meeting of the General Council.

It was agreed that the advantages of an arbitration award contract should again be stressed to the K.R.S.

Harringay Ratepayers' Association have sent a protest to the Tottenham Council against the cost of £800 for the recent Sunday films poll, in comparison with Edmonton's, which cost £300.

Grant Withers and Ruth Hall are the stars of THE GAMBLING SEX, which Pathe is Trade showing on Friday

Arthur Fisher and S. R. Bonnett, the G.-B. cameramen

KINEMA TOPICS IN THE HOUSE

CONSULTATIVE COMMITTEE AND CHILDREN

In the House of Commons on Monday LOUIS SMITH asked the Home Secretary whether the consultative committee appointed to consider film censorship had reached any ruling with regard to the admission of children to kinemas; and, if so, what was its nature.

OLIVER STANLEY said the Home Secretary had received a report from the Film Censorship Consultative Committee which deals with this matter. Their recommendations would be conveyed to kinematograph licensing authorities in a circular which he proposed shortly to issue and which would receive publicity.

The Gandhi Picture

FREDERICK HALL asked the Secretary of State for India if he would state on what grounds the exhibition of a film titled "Gandhi Sees the King," produced by the British Screen News Company, had been prohibited in any province of India.

SIR SAMUEL HOARE said he had no information as to the reason for the action taken, but no doubt the Government considered that the exhibition of this film tended to encourage civil disobedience activities.

Germany's Naval Film

SIR CHARLES CAYZER asked the Secretary of State for Foreign Affairs whether his attention had been called to the character of the naval war-film, "Morgenrot," now being exhibited throughout Germany, in which men of the Royal Navy were being depicted as being guilty of unchivalrous and treacherous conduct; and whether, in view of the effect which the exhibiting of such a film was likely to have on Anglo-German relations, he proposed to make any representations to the German Government on this matter.

SIR J. SIMON said he was advised that the film in question did not convey any suggestion of unchivalrous or treacherous conduct on the part of men of the Royal Navy and he did not feel that it need have any harmful effect on Anglo-German relations. The answer to the second part of the question, therefore, was in the negative.

THEATRE CONVERTED

YORKS HALL CHANGES OWNERSHIP

The Palace Theatre, West Hartlepool, reopens this week as a talkie kinema, under the name of the Gaiety. Thus the oldest theatre in West Hartlepool is the last to institute talkies.

The building has been renovated and redecorated throughout and equipped with new plum-coloured tip-up seats, carpets, and curtains, etc. An entirely new heating apparatus and special lighting effects have also been installed.

The Gaiety will be run in conjunction with the Hippodrome, Stockton, which is at present in process of reconstruction after the recent fire.

The managing director of the company owning the Gaiety is Charles Metcalfe, who is a native of West Hartlepool. George T. Roberton is the manager.

Circuit Acquires Yorks Hall

The Picture House and Café, Baildon, near Bradford, have been taken over by the A. H. and N. Cinema Circuit from Max Abrams, of Manchester.

The A. H. and N. Circuit, whose managing director is P. Artingstall, of Southport, has another West Riding house, the New Empire, Rawdon, near Leeds, as well as kinemas in Derbyshire and Nottinghamshire

Stratford Deal

The Grove Cinema, Stratford, E., has been acquired by A. Moss, who also controls the La Boheme Kinema and Dance Hall, Mile End Road, E.

NEW QUARRY BANK CINEMA

The new Quarry Bank Kinema, which is to open at the end of the month, will seat 500, and will be under the management of Mrs. Myra Couper, who is prominently connected with similar enterprises in the district. Talkie equipment has been installed by Morrison and Co., of Leicester.

G.-B. TO FILM MT. EVEREST FLIGHT

PRODUCTION UNIT AT ADVANCED AIR BASE

GAUMONT - BRITISH PICTURE CORPORATION, LTD., has organised and equipped a complete film production party to accompany the Houston Mount Everest flight which Lady Houston is financing, and which leaves England next month on the first attempt to fly to the summit of Mount Everest.

Two cameramen, S. R. Bonnett, who was cameraman to Sir Alan Cobham on most of the latter's long-distance flights, and Arthur Fisher will be carried in the planes, which are to be piloted by Squadron Leader the Marquis of Douglas and Clydesdale, M.P., and Flight-Lieut. D. F. McIntyre, R.A.F.

These two cameramen will be required to take films from a height of 34,000 feet, and during the climb of 43½ minutes, the time that will be taken by the airplanes to reach the rarified air above the snow-capped peak of Everest.

It will be no easy task, and will call for a considerable amount of ingenuity and courage.

Geoffrey Barkas, who directed "Palaver," in Northern Nigeria, "Q Ships," and co-directed "Tell England," with Anthony Asquith, will direct a sound film record of the entire expedition, including the departure from England and final preparations for the actual flight at the advanced aerodrome at Purnea.

The leader of the expedition will be Air Commodore P. F. M. Fellowes, D.S.O., R.A.F., Lt.-Col. L. V. S. Blacker, O.B.E., is to act as chief observer, and the hon. organising secretary to the enterprise is Col. P. T. Etherton.

Messrs. Bonnett and Fisher were selected from a number of cameramen after rigorous tests. Wearing electrically heated suits and equipped with oxygen masks, the kinematographers took their apparatus into a sealed chamber in which the atmosphere was rarified to a degree appropriate to an altitude of 34,000 feet, at which elevation it is proposed to ascend. The cameras, protected by heated jackets thermostatically controlled, were also operated to ascertain their behaviour under abnormal conditions.

The production party includes a mobile sound unit carrying a crew of three recording experts, and subsequently will tour Northern India largely by air, making films of places and people not previously seen on the screen.

In order to assure the due measure of precautionary care necessary for the success of the venture, practice flights are now being carried out at Yeovil, where the planes have been specially constructed, and later on further tests will be made on arrival at Karachi, under R.A.F. supervision.

Smethwick Hit by Brum S.O.

Demand for 7 p.m. Opening

Exhibitors at Smethwick, on the borders of Birmingham, are complaining that Sunday opening in the city has seriously affected their takings.

At Smethwick Licensing Sessions last week, Alan Hewitson, son of Coun. Edward Hewitson, asked the justices to permit houses in the borough to be opened at 6.45 so that the shows could begin at 7 o'clock, the present hours being 7.30 and 8 o'clock respectively. He stated that on the first Sunday Birmingham halls opened the takings in Smethwick were down by one-half.

The chairman (E. Adams, J.P.) asked how long Smethwick kinemas had enjoyed the advantage of Sunday opening over those in Birmingham.

Mr. Hewitson agreed that it was six years, and the chairman observed: "You have had a monopoly during that period."

No decision was announced, the chairman stating that a meeting of the Watch Committee was to be held and that the proprietors concerned would receive a communication from the clerk in due course.

OBITUARY

LEICESTER DIRECTOR PASSES

H. G. Westgate, a kinema company director, died on Friday last, at the age of 60 years. He had been ill for some time. Mr. Westgate was a director of the City Cinema, and was the original purchaser of the Cinema de Luxe, Leicester, formerly the Temperance Hall, when the scheme for its reconstruction was first mooted.

Death of Ken Trueman

The death has occurred of Ken Trueman, son of Mrs. Trueman, the manager-director of the Gnoll Hall Cinema, Neath. Ken, who was only 26, was associated with her in the running of the Knoll Cinema. The floral tributes for the funeral included many wreaths from Neath and Neath Valley and Llanelly area kinema proprietors and staffs, and one from each of the film company's branches at Cardiff.

Ripley Exhibitor's Loss

We regret to announce the death of Harold E. Marshall, son of J. Marshall, proprietor of the Hippodrome, Ripley, Derbyshire. H. Marshall was employed as projectionist at the Hippodrome.

New Films at a Glance

Title and Renter.	R.T and Certificate.	Stars.	Remarks.	Box-Office Angle.
Billion Dollar Scandal, The (Paramount)—American.	75 min. (A)	Robert Armstrong, Constance Cummings, Frank Morgan.	Drama of big business, with a new and interesting theme. Strong situations, human interest, brisk comedy, and clever characterisation and direction.	**Good general booking.**
Called Back (Radio)—British.	50 min. (A)	Dorothy Boyd. Franklin Dyall. Lester Matthews.	Crime drama, with a fantastic but interesting theme. Atmosphere occasionally unreal, but characterisation and direction sound.	**Useful supporting feature.**
Forty-Niners, The (Pathe)—American.	50 min. (U)	Tom Tyler, Betty Mack, Gordon Wood.	Conventional pioneer Western drama, with modest spectacle, sound characterisation and refreshing atmosphere.	**Second feature for populous areas.**
Grand Slam (Warner)—American.	66 min. (U)	Paul Lukas, Loretta Young, Frank McHugh.	Clever, satirical comedy romance, which makes lively sport of the bridge racket. Good characterisation, smart treatment and effective presentation.	**Very good light booking.**
Half Naked Truth, The (Radio)—American.	77 min. (U)	Lee Tracy Lupe Velez	Great performances by stars in a clever swift moving comedy dealing with the publicity racket. Smart dialogue, ingenious stunts, and excellent presentation.	**Capital light booking.**
Hot Pepper (Fox)—American.	70 min. (A)	Victor McLaglen, Edmund Lowe, Lupe Velez.	Characteristic Flagg and Quirt comedy, put over with lively enthusiasm by the famous co-stars, who cloak the story weaknesses. Good support and sumptuous staging.	**Safe comedy booking for the masses, with obvious box office values.**
Illegal Divorce, The (Fox)—American.	62 min. (A)	Ralph Bellamy, Sally Eilers, Helen Vincent.	Triangle drama, treating divorce from a new and human angle. Development rather slow, but feminine appeal strong.	**Safe two feature programme booking.**
Island of Sacrifice (Beacon)—American.	45 min. (U)	—	Native love tale staged in South Sea island. Moderate scenic value and heart interest.	**Very fair travel short for popular halls.**
Penal Code, The (Pathe)—American.	66 min. (A)	Regis Toomey, Helen Cohan, Pat O'Malley.	Crime drama, with a popular mother love interest, sincere characterisation and understanding direction.	**Safe two feature programme booking.**
Souls for Sables (Wardour)—American.	62 min. (A)	Natalie Moorhead, Jack Mulhall, Montague Love.	Conventional crime drama with popular sentiment, humour, and rough stuff. Story artificial, but characterisation and presentation sound.	**Useful supporting feature for the masses.**
***Yes, Madam (Fox)—British.**	45 min. (U)	Frank Pettingell Kay Hammond, Harold French.	Naive but boisterous and amusing British comedy, which registers through good team work and lively direction.	**Good supporting feature for the masses.**
14 Juillet (Nat. Dis.)—French.	85 min. (A)	Annabella, Georges Rigaud, Pola Illery.	Light, delicate romance of the Paris streets, treated with pictorial imagination. Good characterisation, perfect atmosphere, and smooth continuity.	**Excellent booking for specialised halls, and others that cater for discerning patrons.**
42nd Street (Warner)—American.	90 min. (A)	Warner Baxter, Bebe Daniels. Ruby Keeler.	Authentic backstage drama, with popular story, human detail, life-like characterisation, and excellent staging. Effective dance ensembles, and bright music.	**Excellent general booking.**

* A British Picture.

REVIEWS FOR SHOWMEN

42nd Street

Warner. American (A). Directed by Lloyd Bacon. Featuring Warner Baxter, Bebe Daniels and Ruby Keeler. 8,145 *feet. Release date not fixed.*

BACKSTAGE drama, a picture which gets right behind the scenes and draws its compelling interest from excellent characterisation and authentic atmosphere, and its universal entertainment from lavish, scintillating spectacle in which brilliant dance ensembles play a large part.

The actual story is a trifle thin, and the ending inconclusive, but the strong human angle and fine detail discreetly cloak the conventionalities and force the picture into the highest category. A cast-iron box-office proposition for all types of houses.

Story.—Julian Marsh, a famous producer, ailing in health, starts work on a musical spectacle, hoping to make enough to retire. The show is backed by Abner Dillon, a wealthy old man who is interested in Dorothy Brock, the leading lady, but she unfortunately is in love with Pat Denning, her former vaudeville partner.

Pat's interest in Peggy, a young girl who is just breaking into show life, annoys Dorothy, and in a fit of pique she injures her ankle and is unable to appear on the opening night. Dillon is eventually persuaded to overlook her conduct, and the show goes on with Peggy playing the lead. It is a success, the lovers' tiffs are righted and happiness comes to all but Marsh, who gets little thanks for triumphing over almost insurmountable difficulties.

Acting.—Warner Baxter is very good as Marsh, Bebe Daniels displays the necessary streak of temperament as Dorothy, and Guy Kibbee is amusing as Dillon, but Ruby Keeler is lacking in personality as Peggy and relies on her clever dancing to carry her through.

Una Merkel and Ginger Rogers are bright as two youthful old-timers, always ready with a ripe quip, and the rest of the cast is satisfactory.

Production.—The picture reveals with interest and entertainment the trouble, tact and tireless effort which go to the making of the successful stage show. Every department of the amazing business is depicted with illuminating authenticity, and strong human drama evolves from the cleverly presented clash of characters.

Smart repartee assures a steady flow of laughs, while the rehearsing of songs and dance numbers evenly punctuate the main narrative, giving relief to the more serious moments. The wide and popular subject is handled with sure showmanship, giving the picture a completeness which makes universal success certain.

Settings and Photography.—The monotonous routine work of the dancers, the building up of the complete show, the authentic backstage sets, domestic interiors and the amazingly clever stagecraft displayed in the presentation of the dance ensembles all play an integral part in the promotion of excellent atmosphere. Lighting and photography are very good and the song numbers are tuneful.

Points of Appeal.—Popular story, humour, human interest, lifelike characterisation, elaborate staging, brilliant dance ensembles, bright tunes and strong cast.

Grand Slam

Warner. American (U). Directed by William Dieterle. Featuring Paul Lukas, Loretta Young and Frank McHugh. 6,103 *feet. Release date not fixed.*

A BRIGHT, satirical comedy romance which sets about the debunking of bridge experts with a freshness and vigour which build up capital diversion. The novel theme is handled with cleverness and characteristic American thoroughness, while the development is decorated with smart, subtle touches which strengthen the quality of the comedy without diminishing its appeal.

Excellent characterisation rounds off the novel entertainment, the complete article representing sterling light fare for all classes.

Story.—Peter Stanislavsky, a Russian waiter employed in an American restaurant, falls in love with Marcia, the cloakroom girl, and marries her. She is a bridge fiend and induces him to learn the game, much against his will. While acting as waiter at a Society bridge party, Peter is called upon to complete a foursome, and beats Van Dorn, a famous expert. He receives wide publicity, and Marcia persuades him to commercialise his fame.

With the help of Philip, publicity expert, Peter and Marcia exploit their system and meet with triumphant success, but fame turns Peter's head and there is a rift in the family lute. The newspapers make the most of the domestic tiff and denounce Peter as a fraud, but he vindicates himself, with the help of Marcia, by beating Van Dorn in a public contest. Victory and a reconciliation lead to Peter and Marcia vowing never to touch bridge again.

Acting.—Paul Lukas acts with polish and good sense of character as Peter, Loretta Young is a very charming Marcia, Frank McHugh is his inimitable self as Philip, and the rest of the cast is sound.

Production.—The bridge racket, with its experts recruited from resourceful charlatans, is revealed in lively colours which give novel background to the popular romantic interest. The satire and subtlety are clever, but the humour never reaches beyond the understanding of the masses, such is the brilliance of the presentation and direction.

Settings and Photography.—There is an excellent range of settings, while the staging of the big contests, the importance of which is emphasised by clever flashes, suggesting that the world is standing still, is satire at its best. Lighting and photography are very good.

Points of Appeal.—Novel theme, clever satire, bright humour, pleasing romance, and smart direction and presentation.

14 Juillet

National Distributors. French (A). Directed by Rene Clair. Featuring Annabella, Georges Rigaud and Pola Illery. 8,856 *feet. Release date not fixed.*

A TENDER, intriguing, lifelike romance of the Paris streets, treated with a delicacy of touch and a shrewd sense of character drawing and atmosphere, which make it possible to follow the story and enjoy the rich byplay without serious knowledge of the language. Rene Clair, the producer, has not introduced any startling innovations, but he lives up to his reputation for telling a love story in terms which need no translation.

An excellent booking for specialised halls, and one, if given the opportunity it deserves, which should bring converts to others.

Story.—Anna, a flower girl, is in love with Jean, a young taxi-driver, and arranges for him to dance with her on National Fete Day. His former girl, Pola, however, returns unexpectedly, and forces him to accommodate her for the night. Anna quarrels with Jean, who leaves her. Both find treading the lonely path fraught with difficulties and unhappiness, but their trails finally converge, recrimination is forgotten, and all ends happily.

Acting.—Annabella is a fresh, charming and natural Anna, Georges Rigaud is a vigorous and manly Jean, and Pola Illery is an alluring Pola. Excellent supporting cameos are furnished by Paul Olivier, Raymond Cordy, Thomy Bourdelle, and Raymond Aimos.

Production.—The major characters win the interest and sympathy of the audience from the start, while the supporting types are effectively grouped and reappear at even moments, supplying comedy relief which is refreshing. The producer cleverly follows through, and every situation and shot has definite meaning. Perfect co-ordination of action, camera and music result in smooth continuity, the whole coming to life in an atmosphere which is positively intriguing.

Settings and Photography.—The street scenes are lighted with imagination, the interiors have homeliness, while the café scenes have necessary colour.

Points of Appeal.—Charming story, fine characterisation, excellent atmosphere, human touch, clever humour, and imaginative direction.

Hot Pepper

Fox. American (A). Directed by John Blystone. Featuring Victor McLaglen, Edmund Lowe and Lupe Velez. 6,414 *feet. Released May 22, 1933.*

A CHARACTERISTIC Flagg and Quirt comedy, a picture which relies upon roughneck characterisation, vigorous situations and ribald repartee for its robust entertainment. The story is slight and the treatment episodic, the film evolving into a chapter of familiar situations, each depending on the barrack bickering of the central characters for its laughs.

The stars run true to form in double-harness, however, and the manner in which they ring the changes on the proven popular theme makes the film a safe comedy bet for the majority of halls, one with undeniable box-office values.

Story.—Flagg and Quirt, the old antagonists, leave the service and separate, each seeking his own method of making good in civilian life. Flagg eventually becomes a power in the booze racket, and Quirt, less fortunate, uses his cunning to separate his old rival from his money and girls, particularly Pepper, a tempestuous South American siren.

The battle between brawn and brains, carried out in night clubs, continues until the two, finding things too hot for them, ultimately seek the safety of Service life by joining the Chinese army.

Acting.—Victor McLaglen displays a tough sense of humour as the big, blundering Flagg, and Edmund Lowe, with more subtlety and sex appeal, is an excellent foil as Quirt. The two are in rare fettle and never miss an opportunity to thrust home a daring quip and exploit a lively gag.

Lupe Velez is a volatile and fascinating Pepper, and El Brendel, Boothe Howard, Lilian Bond and Gloria Roy pull their weight in supporting rôles.

Production.—The story is a trifle threadbare, but the stars, ably assisted by a useful supporting cast, sumptuous settings and fruity dialogue, keep the entertainment moving at a brisk pace and score a full complement of laughs.

The feminine interest supplies spice to flavour the rough stuff, while resourceful direction keeps the continuity smooth in spite of obvious censorial cuts. This type of entertainment is not devised for the consumption of the more discerning patron, but its mass appeal is never in question.

Settings and Photography.—The night-club scenes scintillate with melody and dance, the interiors are lavish, while a few well-chosen exteriors complete good atmosphere. Lighting and photography are very good.

Points of Appeal.—Stars, popular subject, rousing humour, fresh dialogue, and excellent staging.

The Penal Code

Pathé. American (A). Directed by George Melford. Featuring Regis Toomey, Helen Cohan and Pat O'Malley. 6,016 *feet. Release date not fixed.*

CRIME drama with a strong and popular mother love interest, acted with sincerity and treated with simple understanding. The obvious is not entirely avoided, but the situations are holding and the climax is a good one. Safe two-feature programme booking for the majority of halls.

Story.—Robert Palmer returns home after serving a prison sentence for a crime which he did not commit, and succeeds in concealing the unhappy facts from his mother. He gets a job in the local bank, but James Forrester, the vice-president, a rival for his girl, Marguerite, learns of his past and plans to rob the bank and plant the blame on him. Sergeant Bender, a big-hearted detective, however, outwits Forrester and Robert marries Marguerite, safe in the thought that his past is dead for ever.

Acting.—Regis Toomey is well cast as Robert and succeeds in living the part, Helen Cohan is a pleasing Marguerite, Robert Ellis is good as Forrester, Pat O'Malley is a likeable detective, and Virginia True Boardman is a convent-bred screen mother.

Production.—The story is not new, but it is approached from the human angle and is sound in its sentimental appeal. Suspense is not entirely lacking, and the interest is held until the issue reaches a satisfactory conclusion. Good types, too, help to secure essential realism, and the picture, by lightly touching the fundamental emotions, places itself in the two-feature programme class.

Settings and Photography.—The prison scenes are real, the attempted escape furnishes a thrill, the domestic sequences are natural, and the exteriors adequate.

Points of Appeal.—Conventional but human story, popular sentiments, sound characterisation, and capable treatment.

Yes, Madam

Fox. British (U). Directed by Leslie Hiscott. Featuring Frank Pettingell, Kay Hammond and Harold French. 4,110 *feet. Release date not fixed.*

AN artless British comedy, but one devised on boisterous, well-tried lines which invariably produce the laughs from the masses. The complexities of the plot are handled with good effect by a sound cast, and the film does not fall short on the score of technical efficiency. Good supporting feature for the masses.

Story.—Bill Quinton inherits a legacy from his eccentric uncle on condition that he goes into domestic service for

two months. Failing this, the money goes to his cousin, Hugh Tolliver. He becomes chauffeur-valet to Mr. Peabody, a Lancashire manufacturer, but Hugh plans to get him the sack.

Peabody is anxious to retrieve compromising letters written to Pansy Beresford, an actress, and he persuades Bill to help him out. Hugh is also an admirer of Pansy, and the manner in which Bill shields Peabody from scandal, outwits Hugh, and wins Pansy and his inheritance provides the light entertainment.

Acting.—Frank Pettingell, the Lancashire comedian, is amusing as Peabody, Muriel Aked is excellent as Mrs. Peabody, and Harold French, Peter Haddon and Kay Hammond play with the real team spirit.

Production.—The story strikes a leisurely tempo to begin with, but the pace quickens as the threads are picked up, and the fun becomes fast and furious when the action is centred in Pansy's apartment. The debagging of Peabody, Hugh and Hugh's crooked assistant, and the embarrassment of the suspicious Mrs. Peabody, who arrives to keep a weather-eye on her husband, provide all the laughs necessary to get the film over.

Settings and Photography.—The interiors strike a good contrast, while lighting and photography are first-class.

Points of Appeal.—Lively story, popular humour, good team work and staging.

The Forty-Niners

Pathé. American (U). Directed by John P. McCarthy, Featuring Tom Tyler, Betty Mack and Gordon Wood. 4,762 *feet. Release date not fixed.*

CONVENTIONAL pioneer Western drama which tells a simple story with straightforward directness. The main narrative is decorated by good characterisation, while modest spectacle helps to assure mass appeal. Useful supporting feature for populous areas.

Story.—Jed Hawkins, an elderly pioneer, joins a wagon train bound for California, with his motherless daughter, Virginia. He possesses a valuable map but, under the effects of alcohol, reveals his secret to O'Hara, a crooked scout who is in league with hostile Indians. O'Hara sets the stage to rob the wagon train, but Tenessee Matthews, another scout in love with Virginia, saves the situation.

Acting.—Tom Tyler is sound as Tenessee, Betty Mack is a modest but rather characterless Virginia, El Bridge makes a good villain, and Fern Emmett, Gordon Wood and Frank Ball represent sound types.

Production.—All the essential ingredients of popular outdoor drama are crammed into this unpretentious effort, and they are mixed with efficiency, if not imagination. Everything turns out as it should, but plenty of excitement fills the bill before the desired results are achieved.

Settings and Photography.—The wagon train detail is picturesque, the outdoor scenes are spacious, while an Indian attack and buffalo stampede provide the thrills.

Points of Appeal.—Clean, simple story, good love interest, modest thrills and realistic atmosphere.

The Illegal Divorce
(Originally "Second-Hand Wife")

Fox. American (A). Directed by Hamilton MacFadden. Featuring Sally Eilers, Ralph Bellamy and Helen Vinson. 5,729 *feet. Release date not fixed.*

TRIANGLE drama which approaches divorce from a new human angle, but is a little too sentimental in its treatment and dilatory in development to be accounted certain popular entertainment. The charm and originality of the theme and the sincerity of the acting of Sally Eilers and Ralph Bellamy, however, secure strong feminine appeal, which puts the film well up in the two-feature programme class.

Story.—Carter Cavendish, possessor of an unsympathetic, mercenary wife, Betty, turns to Sandra, his typist, for companionship. Betty eventually secures a divorce and the custody of their small daughter, Patsy, a clever violinist, whom she determines to exploit.

Carter and Sandra marry, but Sandra soon realises that parental love transcends all other forms, and that Carter pines for Patsy. Betty refuses to part with her, but Sandra, by discovering that Betty had forged documents relating to her divorce, compels her to return Patsy to Carter, knowing that she herself had temporarily lost him.

Acting.—Ralph Bellamy is natural and sympathetic as Carter, Sally Eilers is a charming and sincere Sandra, and Helen Vinson is well cast and contrasts effectively as the hard, mercenary Betty. There is a strong cast in support.

Production.—This drama states a strong case for the "other woman" and shows that an unselfish, sacrificial love can defy the conventions and win its way to happiness. The natural flow of the story is rather impeded by saccharine by-play, but the tender humanity of the theme holds its feminine interest through the sincerity of the acting and understanding direction.

Settings and Photography.—There is a fine range of interiors and exteriors, and good atmosphere helps to give dramatic force to the narrative.

Points of Appeal.—Human story, feminine interest, sound acting, elegant staging, and competent direction.

The Billion Dollar Scandal

Paramount. American (A). Directed by Harry Joe Brown. Featuring Robert Armstrong, Constance Cummings and Frank Morgan. 6,942 *feet. Released July* 17, 1933.

BIG business dramatised and turned into strong, illuminating fare by virtue of good story, clever direction and fine acting of a flawless cast. The subject is a trifle technical and American in outlook, but its theme is universal in its application, and from it emerges arresting situations covering all the essential phases of sound popular entertainment. Good general booking.

Story.—"Fingers" Partos, a boxing trainer, leaves gaol on parole and becomes masseur to John Masterson, an oil king. He gets market tips through overhearing the conversation of Masterson and his associates, and passes them on to his young brother, Babe, who is employed in a broker's office.

Babe and Masterson's daughter, Doris, fall in love, but Masterson tries to separate them by deliberately passing on false market information which results in Fingers and Babe losing their all. Fingers is sacked, but is exploited by Albert Griswold, an editor, who persuades him to come out as the champion of the exploited masses and publish plans he had overheard on the part of Masterson and his associates to exploit government oil lands.

Masterson tries to silence Fingers, but is unsuccessful, and Fingers secures the indictment of the manipulators by his evidence at an enquiry. He is soon dropped by Griswold, however, and learns that the appreciation of the people is short-lived.

Acting.—Robert Armstrong gives a convincing performance as Fingers, Constance Cummings is an attractive Doris. Frank Morgan is very good as Masterson, and excellent supporting studies come from James Gleason, Irving Pichel, Warren Hymer, Frank Albertson, and Purnell Pratt.

Production.—This picture, in revealing all the tricks of market manipulation, builds up interest well within the understanding of the uninitiated and draws its human appeal from clever characterisation and detail.

The ground covered is wide, and the film scores its points without attempting to moralise. Facts are turned into good entertainment in which romance, comedy and strong drama ride side by side, the whole blending with commendable smoothness through the adroitness of the producer.

Settings and Photography.—The settings, which include prison scenes, spacious house interiors, stock exchange sequences, and a well-handled enquiry, are convincing, and good atmosphere plays a big part in the film's success.

Points of Appeal.—Novel, interesting and powerful story, fine characterisation, clever treatment, strong drama, and effective and understanding direction.

Island of Sacrifice

Beacon. American (U). Directed by Tom Terriss. 4,010 *feet. Released June*, 1933.

A NATIVE love story is incorporated in what, at first sight, appears to be a travel feature dealing with Bali, an island in the Javanese group.

Neither interest is outstanding, but the blend of natural scenery and romance, combined with the footage, suggest a useful inclusion in the popular programme.

Story.—The love of low-caste Minas for the high-born Lori is frowned upon by the girl's father, a chieftain, until Minas proves his bravery by acquiring a bird of paradise headdress. On the death of the chieftain, Minas, as nearest of kin, is destined by religious rite for sacrifice. Koomis, his sorcerer father, secures his reprieve till sundown, when a volcanic eruption distracts the natives, and secures the lovers' happiness.

Acting.—The native cast interpret their parts with naturalness, but with the exception of the actor who plays Minas, have no great physical attraction. The commentator who tells the story, speaks satisfactorily.

Production.—Various of the shots show western influences, although the wedding and funeral ceremonies have every appearance of authenticity and are interesting. The incidents of the story are briefly and graphically outlined with simple action. There is little sound except the voice of the commentator, who delivers descriptive matter throughout.

Settings and Photography.—Photography varies and the lighting is on the dark side. Sequences of marriage and funeral rites are clear, picturesque and informative.

Points of Appeal.—Native love tale, plus the scenery.

Souls for Sables

Wardour. American (A). Directed by Norman Hill. Featuring Natalie Moorhead and Jack Mulhall. 5,611 *feet. Released July* 24, 1933.

CONVENTIONAL drama of crime and punishment, the modest strength of which lies in its cultivated feminine appeal. The main narrative is embellished with popular humour, while convincing major characterisations and effective backgrounds secure a measure of conviction which makes the film a satisfactory supporting offering for the masses.

Story.—John Randolph, Junr., sets out to force Verna Wilson, an adventuress, into confessing that she had framed his father, from whom she had secured heavy damages and estranged from his mother. He discovers that she is sailing for Europe, and books a passage on the same boat for himself and his chauffeur, whom he persuades to pose as Lucky Morrison, a millionaire.

They set a trap for Verna, but things become involved when she and John fall in love. However, after a little excitement in which her former husband is shot, she confesses, thereby clearing the reputation of Randolph, Senr.

Acting.—Natalie Moorhead is attractive, acts with a quiet dignity as Verna and wins a little sympathy; Jack Mulhall is adequate as John, and Edmund Breese, Montague Love and Roy D'Arcy make the most of the supporting rôles.

Production.—The story is artificial, but out of its theatricalities evolve ingenuous entertainment covering the field from romance to comedy and rough stuff. The essential ingredients are handled with fair showmanship, and work into a pattern coloured to the taste of the masses.

Settings and Photography.—Most of the action takes place on a liner, and the camera is effectively used to avert visual monotony, and build up good atmosphere.

Points of Appeal.—Popular story, naïve sentiment, simple humour, and colourful presentation.

The Half-naked Truth.

Radio. American (U). Directed by Gregory La Cava. Featuring Lee Tracy, Lupe Velez and Eugene Pallette. 6,913 *feet. Release date not fixed.*

SWIFT moving comedy, a picture which brings to the screen all the ballyhoo of the show business and turns it into riotous entertainment. The story is slight, but the breathless wise-cracking of Lee Tracy and the tempestuous volatility of Lupe Velez, together with ingenious presentation and smart direction, put the novel show over with a gusto which cannot fail to register. Capital light looking.

Story.—Bates, a resourceful and irrepressible press agent, takes Teresita, a fair-ground dancer, in hand and, by his enterprise, lands her in one of Farrell's famous Broadway shows.

Teresita's head, however, is quickly turned, and when she encourages Farrell's attentions Bates sets about dethroning her and placing another in her place. He succeeds, and Teresita returns to the fair-ground, only to be followed by Bates, who cannot resist the lure of the sawdust, and perhaps her.

Acting.—Lee Tracy draws excellent character as Bates and delivers his crisp dialogue with amazing rapidity. Lupe Velez is an intriguing and captivating Teresita, and excellent supporting cameos come from Frank Morgan, Robert McKenzie and Shirley Chambers.

Production.—This comedy, which follows the publicity racket from the fair-ground to the Follies and back again, teems with clever gags and stunts, all of which carry a full complement of laughs. The proceedings are quickly off the mark and, thanks to clever characterisation and resourceful direction, there is never a halt until the climax is reached.

Originality, pep, punch and spectacle are all here, blended with a smart sense of the satirical which puts the comedy in the highest class.

Settings and Photography.—The fair-ground sequences are authentic, the backstage shots are bright, and hotel interiors luxurious, while the stunts are put over with elaborate exaggeration.

Points of Appeal.—Novel theme, ingenious gags, smart lines, excellent characterisation, bright satire, and elaborate presentation.

Called Back.

Radio. British (A). Directed by Reginald Denham and Jack Harris. Featuring Dorothy Boyd, Franklin Dyall and Lester Matthews. 4,527 *feet. Release date not fixed.*

CRIME drama, a trifle fantastic in theme, competently portrayed by a cast of established stage favourites. The story is told partly in retrospect, and the device secures adequate suspense which in turn stimulates interest and leads to holding situations.

Useful supporting attraction for most halls.

Story.—Gilbert Vaughan, a wealthy young man suffering from blindness, leaves his house one night intent upon visiting friends. He is misdirected and enters a strange house, where he hears a woman scream and a strange thud. He is immediately seized and given a potent draught.

On recovering consciousness, he finds himself in his own home, where his story is attributed to delirium. His sight is restored following an operation, and he goes to Spain to recuperate and there he meets and marries Pauline March.

Later he discovers that she is suffering from loss of memory and has no recollection of her past. He determines to probe the mystery, and his investigations carry him back to his early adventure before the solution is found.

Acting.—Lester Matthews is quietly effective as Vaughan, Dorothy Boyd is convincing as Pauline, Franklin Dyall is clever in a sinister role, and Ian Fleming, Anthony Ireland and Alexander Sarner are adequate in prominent supporting roles.

Production.—The story, which leads us to Spain and Russia, is not always convincing in atmosphere, but the intricacies of the plot pave the way to good drama and strong suspense, which atone for the technical deficiencies.

Easy anticipation is avoided by competent direction, while sound characterisation secures some human interest. The entertainment is certainly comprehensive and has most of the considered essentials of the safe supporting offering.

Settings and Photography.—The London interiors and exteriors are quite good, and the Spanish sequences have colour if not conviction, but the Russian interludes are definitely theatrical.

Points of Appeal.—Unusual story, quiet drama, good suspense, popular love interest, sound acting by strong cast.

SHORTS OF THE WEEK REVIEWED

IDEAL

TIRED FEET. American (U). Featuring Harry Langdon. 1,885 *feet. Release date not fixed.*—A mildly amusing comedy dealing with a postman who is forced to take a Lusman's holiday and meets with lively misadventures. Average fill-up.

A FOOL ABOUT WOMEN. American (A). Featuring Andy Clyde. 1,894 *feet. Release date not fixed.*—This comedy tells of a man who has a reputation as a lady-killer, but gets into difficulties while trying to live up to it. The slapstick humour is definitely popular and is well put over.

THE MOUSE TRAPPER. American (U). 998 *feet. Release date not fixed.*—Cameo comedy which draws its humour from the antics of a mouse-scared janitor who helps burglars and accompanies them to gaol in order to escape from his mouse-infested domain. Useful fill-up.

TORCHY'S KITTY COUP. American (U). Featuring Ray Cooke. 1,805 *feet. Release date not fixed.*—An office-boy's unhappy efforts to collect cats for his boss's wife to exhibit at her show leads to good-humoured fun. Satisfactory comedy short.

WARDOUR

FOR THE LOVE OF TILLIE. American (U). Featuring Charlie Chaplin and Marie Dressler. 2,800 *feet. Released immediately.*—This reissued comedy, a very much condensed version of "Tillie's Punctured Romance," has a few laughs, but the boiling-down process has been so drastic that continuity is almost entirely lost. However, its antiquity and title may make it a worth-while fill-up.

HOLLYWOOD ON PARADE. S3. American (U). 975 *feet. Released July* 3, 1933.—A novelty comedy short, the wisecracking of Benny Rubin and original presentation securing the necessary laughs.

ENGLAND'S PLAYGROUND. British (U). 1,063 *feet. Immediate release.*—This picture extols the virtues of Blackpool as a pleasure resort, but suffers from indifferent photography which does not do justice to the subject. Very ordinary fill-up.

AMATEUR NIGHT. American (U). Featuring Harry Langdon. 2,613 *feet. Released July* 3, 1933.—A thin comedy which sets out to burlesque amateur theatricals, but is too amateurish itself to amuse any but the uncritical.

I LOVE A PARADE. American (U). 700 *feet. Featuring Harry Richman. Immediate release.*—A musical short featuring the popular American vocalist who invites the audience to join him. Effective presentation helps to make the film an acceptable fill-up.

WINGS OVER THE ANDES. American (U). 2,873 *feet. Immediate release.*—A pictorial record of a flight to the Lost Valley of the Incas. The ground covered is of new interest, and Lowell Thomas' informative commentary, plus good photography, puts this short well up in its class.

WARNER

HOW'S TRICKS? American (U). 910 *feet. Release date not fixed.*—A novel song and dance short presented with originality which puts new life into familiar variety turns. Good fill-up.

BOSKO'S WOODLAND DAZE. American (U). 625 *feet. Release date not fixed.*—A Merrie Melodie cartoon which takes an excursion into the fantastic. Clever drawing and bright syncopation.

SPORTS THRILLS. No. 1,446. *American (U).* 774 *feet. Release date not fixed.*—This sporting short goes back a generation and presents famous sportsmen of yesterday. The novelty is both interesting and entertaining.

POOR LITTLE RICH BOY. American (U). Two reels. Release date not fixed.—A bright comedy with humorous situations and popular vocal interludes, put over with pep. Attractive fill-up.

BOSKO THE DRAWBACK. American (U). One reel. Release date not fixed.—A Merrie Melodie cartoon in which the famous Bosko tries his hand at football. Good fill-up.

PLEASURE ISLAND. American (U). Two reels. Release date not fixed.—A scintillating song and dance short, presented in technicolor, which has a capital central theme. Excellent fill-up.

BOSKO IN DUTCH. American (U). One reel. Release date not fixed.—Another ingenious Merrie Melodie cartoon. Sparkling short attraction.

BRYSON v. UNIVERSAL
CONTINUED

IDA TRESIDER'S WORK AS FILM EDITOR

Frank Ditcham Gives Evidence

BEFORE the Lord Chief Justice and a special jury in the King's Bench Division on February 8, 9 and 10, the hearing was continued of the action by James Van Bibber Bryson, against Universal Pictures, Ltd., of Wardour Street, W., for alleged wrongful dismissal.

Mr. Bryson's case was that by an agreement of 1929 he was appointed managing director at £7,800 a year and expenses, for three years, and that he was summarily dismissed in 1931, when the agreement had five months to run.

Defendants alleged that Mr. Bryson was guilty of misconduct and breaches of duty. They said that a Miss Ida Tresider, with whom Mr. Bryson was living, paid into her own account a cheque for £50 drawn on the defendant company, in favour of Lady Rafter, wife of the Chief Constable of Birmingham, and afterwards made out a personal cheque for £25 to Lady Rafter.

Miss Tresider maintained that she spent the balance of the £50 at a bazaar in aid of Lady Rafter's charities in Birmingham. Mr. Bryson denied the allegation of misconduct and breaches of duty.

Miss Tresider, in further cross-examination by Mr. Bevan, K.C. (for the defendant company), denied that she had tried to disguise her handwriting and the signature on the receipt which purported to have come from Lady Rafter. She had never tried to copy anyone's signature in her life.

Mr. Bevan submitted at the close of plaintiff's case that there was no case to go to the jury.

Lord Hewart said he would not withdraw the case from the jury at that stage.

The Defendants' Case

Opening the case for the defence, Mr. Bevan said no one suggested that Mr. Bryson was a party to helping himself to £25. The defendants maintained that he was a party to a course of conduct which, when the receipt was necessary, involved the endorsing by Miss Tresider with another woman's name, the forging of a receipt and the concealing the facts of the transaction.

Samuel Gluckstein, solicitor to the defendant company, gave evidence that on September 2, 1931, he told Mr. Bryson he had been instructed to invite him to resign. He indicated the grounds of the company's complaint, and Mr. Bryson replied that he was not prepared to resign, but he would do so if Mr. Carl Laemmle would find some reason which would not involve any risk to his future. Next day Mr. Bryson said he saw no good ground for resigning. A resolution terminating Mr. Bryson's engagement was passed at the board meeting.

Cross-examined by Mr. Birkett, Mr. Gluckstein denied that a Mr. Mackain, an American who was at the board meeting, said the "old man" (Carl Laemmle) wanted to get rid of Mr. Bryson. Mr. Mackain was sent over to investigate the account ancy question of the £50 cheque.

Bazaar Donation

Sir Charles Rafter said that at the opening of the Grand Theatre, Birmingham, as a kinema, Miss Tresider took Lady Rafter into a recess and talked to her. Later at his (witness's) house Miss Tresider wrote a cheque for £25 and gave it to Lady Rafter as a bazaar donation. There was no mention of a cheque from Universal Pictures, Ltd.

Lady Rafter also gave evidence, and mentioned that she wrote to Mr. Bryson saying the cheque had been handed to the Mother Superior.

The Mother Superior of the Convent of the Sacred Heart, in her evidence, said Miss Tresider gave her a cheque for £25 payable to Lady Rafter. It was not endorsed, and after she had called Lady Rafter's attention to this fact Lady Rafter handed her another cheque for £25, payable to the Mother Superior, drawn by Miss Tresider. Eleven months later Miss Tresider told witness she would like to give another cheque, as she had intended to give £50. She handed witness another cheque for £25 and said: "Would you mind if I ask you for a receipt? I wonder if you would mind putting in the other £25, making it £50?" Miss Tresider explained that she had been ill, had suffered from loss of memory, and her trustees wanted a receipt. Witness thereupon gave the receipt.

Other evidence was called.

Mr. Rance, the secretary to the defendant company, said he believed there was a written agreement by which Miss Tresider was employed at the Rialto Cinema, controlled by a subsidiary company of the defendants. This was for one year, and he had not known of a similar one in his 12 years' experience of the film trade.

Frank Ditcham's Evidence

Sinclair Frank Ditcham, who succeeded Mr. Bryson as managing director of the defendants and was formerly sales manager, said he thought the film editor could have done the work of titling and editing films without the aid of Miss Tresider. In regard to his purchase of shares in Federated Estates, Ltd., both he and Mr. Bryson made a profit of £1,500 on the resale.

Cross-examined, he voted at the board meeting for plaintiff's dismissal. He could not be certain if the plaintiff was given an opportunity to reply. He voted "to some extent" as Mr. Carl Laemmle told him, but he used his own judgment as well.

Mr. Ditcham said he knew at the time of the payments to Miss Tresider for the film editing—Mr. Bryson had given the instruction and was his superior. He now knew that he (witness) had no right to have taken the Federated Estates investment.

Mr. Ditcham said he first heard of the matter of the £50 cheque towards the end of 1930, when the question of the receipt was raised.

The Lord Chief Justice: Here we are in 1933 and no proceedings have been taken?

Papers to Public Prosecutor

Mr. Stuart Bevan: The papers were sent to the Public Prosecutor some time after the issue of the writ.

The Lord Chief Justice: And still no proceedings have been taken?

Mr. Bevan: The Public Prosecutor has taken no proceedings. The first mention of the Public Prosecutor occurs in January, 1932.

After other evidence, Mr. Bevan began his final speech to the jury, and the case was adjourned.

LITIGATION SETTLED.

Harmony Between Automaticket and Brandt.

We are informed that all litigation pending between Automaticket, Ltd., and Brandt Automatic Cashier Co., Ltd., has been settled.

Any imputations or allegations on either side have been completely withdrawn, and a happy relationship established between the two companies.

We are also given to understand that a further interesting announcement is likely to be made in the near future affecting both these companies.

Lili Damita and Charles Morton in GOLDIE GETS ALONG (Radio)

FILMS DETAINED BY CUSTOMS

Producer Appeals Against Duty Charge

IN the Court of Appeal, on February 13, Martin Buckland, a film producer, of Sunningfield Road, Hendon, appealed before Lords Justices Scrutton, Greer and Sesser against the dismissal by Mr. Justice McCardie of his petition of right against the Crown, concerning the detention by the Customs of six operatic film settings.

These settings were brought from Germany by Mr. and Mrs. Buckland, and reached Victoria Station about 9 p.m. on June 30, 1925, the Customs office having closed at 5 p.m. The films were detained by the Customs on the ground that they were not baggage, but should have been entered on an appropriate form as merchandise.

On the following day an import duty on films came into operation, and a duty of £567 was demanded. Mr. Buckland refused to pay, on the ground that the films were entitled to come freely into the country on June 30 as baggage. The Customs refused to release the films, and in November last year Mr. Buckland's petition of right was heard. He claimed the return of the films or their value and also claimed £32,000, the difference between the value of the films in 1925 and their present value, which he placed at only £3,000.

Mr. Justice McCardie held that the films were not passengers' baggage, and that the Customs had a right to detain them until the duty was paid.

SHEFFIELD BURGLARY

Two Men Committed for Trial

JOHN W. THORPE and James Duggan were committed for trial at the Sheffield City Police Court on Friday charged with breaking into the Roscoe P.H., Sheffield, and stealing three shillings and ninepence. The men, it was stated, were found in the office when the police entered the premises in the early hours on Friday morning, February 3.

TALKIE NOISE A NUISANCE

WALTON TENANT S' COMPLAINT

Injunction Granted

BEFORE Mr. Justice Eve, in the Chancery Division on February 10, Charles Henry Chaplin, of Annshaven, Kino Road, Walton-on-Naze, sued the Kino (Walton-on-Naze), Ltd., for an injunction to restrain the operating of a kinematograph apparatus and the sound reproducer in connection with it at the Kino in such a manner as to cause a nuisance to him or the occupiers of Annshaven.

The allegations were denied.

It was alleged by complainant that as a result of the noise Mrs. Chaplin became seriously injured. Damages were claimed in respect of that and also in respect of the loss of tenants, because Mr. Chaplin had been in the habit of letting his house furnished during the summer months at rents varying between six and eight guineas weekly.

Mrs. Edith Anne Chaplin, plaintiff's wife, described the noises from the kinema. A woman screamed sometimes as if she was being murdered, she said, and sometimes there was a noise as if all the animals in the Zoo were let loose. The noise went on incessantly and was terrible.

Mrs. Chaplin's doctor said he considered that the noise from the kinema, if it was continuous, would lead to a nervous breakdown and the insomnia of which she complained.

Evidence for the defence was given by C. Hartley-Davies, who said there was no volume of sound travelling outside the kinema which could be regarded by the ordinary person as objectionable.

Stephen Walter Atkinson, service engineer, of Colchester, gave expert evidence, and Amos Arthur Appleton, J.P., chairman of the Walton-on-Naze U.D.C., described the noise as a little gentle ticking.

Mary Stevenson McJannett, vice-chairman of the council, said there was just a quiet sort of murmur to be heard.

Giving judgment, on February 13, Mr. Justice Eve said the case had illustrated with what care it was necessary to examine scientific evidence. Testimony was given that the sounds in the kinema could not penetrate beyond 45 feet, but the evidence of the defendant's own witnesses contradicted that. He was of the opinion that Mr. Chaplin was entitled to the injunction he claimed, but that would not prevent the defendants from carrying on business.

With regard to damages, Mr. Justice Eve said that so far as the loss of tenants for Annshaven was concerned, Mr. Chaplin's claim could not succeed. The illness of his wife, however, was in part at least attributable to the noise, and he allowed Mr. Chaplin ten guineas for that. He also awarded him general damages of 40s.

Judgment was accordingly entered for Mr. Chaplin with costs.

OSRAM TRADE MARK

Infringement Costs £75

IN an action before Mr. Justice Eve in the High Court of Justice, Chancery Division, between the General Electric Co., Ltd., plaintiffs, and Goodmans (Leeds), Ltd., of 7, East Parade, Leeds, defendants (1932 G. No. 2533), wherein plaintiffs alleged that the defendants had infringed the plaintiffs' registered trade mark "Osram" No. 282,003 by the sale of electric lamps branded "Ozmar," the defendants agreed to discontinue the use of the mark "Ozmar" and by consent gave an undertaking to the Court not to infringe the plaintiffs' registered trade mark "Osram," nor to pass off electric lamps not of the plaintiffs' manufacture, or merchandise as and for the plaintiffs' lamps.

The defendants agreed to pay the plaintiffs, by way of damages and costs, the sum of £75.

Scenes from THE SECRET AGENT, starring Harry Piel and Marie Solveg, which is to be Trade shown at the Cambridge Theatre on Friday, February 19, by P.D.C.

THE CIRCUITS AND BRANCH CONTROL

COUPON PASSES LIABLE TO TAX

GENERAL COUNCIL DEFINES LEGAL PROCEDURE

IT was revealed at last week's meeting of the General Council that tickets exchanged at the box-office for coupons entitling the holders to two admission tickets for the price of one are each subject to Entertainment Tax.

Reference was made to the decision of the Customs and Excise authorities in the following report of the Legal, Financial and Parliamentary Committee, which was adopted.

Your Committee has been asked its advice on an announcement in which an exhibitor offers to anyone presenting a coupon two tickets for the price of one. The Customs and Excise contend that Entertainments Tax must be paid in respect of the price on each ticket.

The exhibitor contends that as he gives one ticket and another labelled "complimentary" that he should only pay Entertainments Tax on the ticket which includes the admission price. Your Committee would not be disposed to contest the contention that if an offer is made in this form that Entertainments Tax should be paid in respect of each ticket.

Legal Advice: A Warning

As your Committee occasionally desires to support a member, and it sometimes happens that at the conclusion the member instructs his solicitor, who is not the Association's solicitor, to send in a bill to the Association, your Committee wishes to point out to members that the procedure for legal benefit is set out in the rules.

The Committee is not prepared to accept responsibility for the account of a solicitor other than the Association's solicitor unless your Committee has given the necessary instructions in the first instance.

Cheap Admission

Your Committee has had a request referred to it to deal with the action of a kinema reducing its prices for adults at matinees to 2d., 4d. and 6d. Your Committee has referred this matter to the branch concerned.

Your Committee wishes to point out that while it sympathises with the exhibitors affected this is a matter for local action.

An Income Tax Point

Your Committee was recently asked to support the appeal of the case of Herbert Alfred Heyhoe and the Slough Theatre Company, Ltd. The Committee came to the conclusion at the time that the case was not of general interest, and it also felt that on a normal construction of the Income Tax Act it was not logical for the exhibitor to succeed in his action.

The exhibitor lost his action. The case turned on the point that in addition to charging the hire of talking picture apparatus against revenue that the exhibitor should be allowed wear and tear allowance each year at the rate of 7½ per cent. under Rule 6, Cases (1) and (2) of Schedule D. Your Committee was of opinion that if the exhibitor had not incurred any capital charges there was no capital cost upon which to calculate depreciation, and the judge held this to be the case.

BERT MILLER

SLACKNESS IN MAKING TAX RETURNS

C.E.A. URGES SPEED UP

THE dilatoriness of exhibitors in not making their comparative returns showing the effect of the Entertainment Tax upon their halls is causing anxiety at C.E.A. headquarters.

It was stated at the meeting of the North Western branch that out of approximately 4,500 halls only 1,500 tax returns had so far come back.

The importance of the immediate completion and forwarding of these returns was expressed by the report of the General Purposes Committee adopted by the General Council last week.

General Purposes Committee

Your Committee would stress the importance of making returns, particularly as the Chancellor of the Exchequer has asked for a statement in writing of our submissions in respect of Entertainments Tax. Your Committee strongly recommends to every branch that arrangements should be made personally to tackle exhibitors who have not rendered their returns of comparative takings.

Your Committee has remitted to its Entertainments Tax Sub-Committee the preparation of the written case to be submitted to the Chancellor of the Exchequer and has indicated the lines on which that case should be formulated.

Petitions

Full instructions will be sent to each branch and each convener asking them to arrange for the petitions to be presented in person by the various local exhibitors to their Members of Parliament.

Every exhibitor will be asked to report to head office how many signatures he has obtained, and each convener will be asked to obtain the total number of signatures in his area. The conveners will also be asked to report the result of the interviews with the Members of Parliament.

It was urged very strongly at the Council meeting that delegates should go back to their branches and assist the conveners to collect the petition forms in connection with the Entertainments Tax campaign, and also urge any members who had not done so to send in their returns.

STRONG DENIALS AT N.W. MEETING

Hamilton Godfrey as Delegate

THE clash between the circuits and the independents in the councils of the North Western branch of the C.E.A. was responsible for the largest attendance ever recorded at an ordinary monthly meeting of the branch. R. HAMILTON GODFREY presided.

"To-day we miss from our deliberations a familiar figure in Ald. Trounson," remarked W. PEEL SMITH, of Southport. "As a representative of one of the theatres with which he is connected, he has asked me to convey to the branch his regrets that he cannot be here to-day, as he has to attend to other council business in Southport." W. Peel Smith conveyed, on behalf of the alderman, appreciation of the support members had given to him, and added the alderman hoped to be able to take part in the meetings in the future.

Independents Must Rally

"Personally," continued W. Peel Smith, "I think the branch is losing a valuable man in Ald. Trounson, but perhaps at the end of twelve months there may be a different story to tell. It appears to me that the independent exhibitors should take notice of what happened at the last meeting. If the independents want to have control and a say in this branch, they will certainly have to attend the meetings. I have been a bad attender myself, and therefore I say unless we do attend these meetings this branch can be controlled by a circuit ruling and a circuit order."

J. M. CANNON: On behalf of G.-B., may I say we have no desire to control the meetings of the C.E.A.?

B. MILLER: There could be no bigger mistake than to assume that A.B.C. want to control C.E.A. meetings. Far from it.

As regards the last meeting, I want to assure everybody that what was done was not on behalf of the circuits, but on behalf of many independent exhibitors, who came to me and told me they wanted a leader, and they wanted to see more enthusiasm in the North Western branch. They told me it was no use going to meetings if there were cliques. The independents have not been able to get what they wanted.

What happened for once in a way, was the independents worked with the circuits in what they considered to be in the interests of the branch.

Mr. Miller added that he appreciated the work of Ald. Trounson as much as anyone. "I am hot on the C.E.A., and would do anything to advance its interests. That is why I say, like W. Peel Smith, let the independents come to the meetings in greater numbers. We have to vote on questions that are of more than mere local importance. They concern the whole Industry, but, at the same time, do not let us forget that in the event of a fight, the circuits have far bigger values in this town than any of the independents. Unity is the greatest strength we have. I wish to make it clear the last meeting was not controlled by the circuits.

General Purposes Committee

W. SCOTT, in proposing R. Hamilton Godfrey for the General Purposes Committee of the General Council, said he thought it should be made a rule that the chairman of the branch, for the time being, should be appointed to that committee. Every theatre in the North Western Area should be represented at the monthly meetings, where the matters discussed were of such a momentous importance, of such a varied character, and so urgent, as to warrant the attention of everybody. The association was all the better for having the two great circuits to back them up. There never was a time when loyalty to the organisation was of greater importance than to-day.

W. PEEL SMITH, in seconding the nomination of R. Hamilton Godfrey, said he wanted the independents to attend the meetings, so that they would know what was happening.

Coun. R. Hamilton Godfrey was appointed.

The Church as an Ally

The position in Wallasey was reported on by B. MILLER, who said that in that town many of the churches appeared to be on their side. He took the opportunity of correcting the impression that seemed to have been formed in certain local areas that the circuits wanted Sunday opening to damn the independents.

"If that is in your minds," he added with emphasis, "get it out at once." He was alluding, of course, to anticipated difficulties in the supply and distribution of films, and to the suspicion that circuits would exercise a choice that might be detrimental to the interests of independently owned rival halls. He was confident that if Sunday opening was tried it would be found to be successful. If, however, results did not come up to anticipations, they could always revert to the *status quo*.

W. J. Grace gave notice of his intention to apply to open on a Sunday in March or April in aid of the Liverpool Maternity Hospital.

It was decided that application be made for permission to give a Sunday performance in Liverpool towards the end of March, and another in November or December.

Awkward Exhibitors

It was reported that two theatres, although they had furnished tax receipts and had paid the levy, obstinately refused to allow the tax trailers to be shown, literature to be exhibited, or signatures to be invited, at their theatres. Their attitude was that in the event of a tax reduction they did not intend to pass it on to the public because when the tax was increased they stood the extra themselves.

Confessing his amazement that so many exhibitors had not furnished tax returns, the chairman said he could not understand why anyone should object to furnishing such vital information when it would help his business.

B. MILLER said one of the first questions that would be asked by the Chancellor of the Exchequer when the C.E.A. deputation waited upon him would be, "On behalf of how many theatres do you speak?" If returns were received from only 1,200 out of 4,500 halls, he would assume that 3,300 must be satisfied with present conditions. Up to the present only 1,500 tax returns had come back. It was scandalous.

Children in Balconies

The SECRETARY reported that an application had been made to the Liverpool justices for the removal of the restriction in certain theatres, concerning the admission of children to balconies. The application had been turned down owing to objections by the Chief Constable. It had been pointed out, however, that three of the theatres out of eleven did not have balconies, and this led to the speculation that perhaps it was intended to exclude children from the back seats of the three kinemas named. The magistrates' clerk had stated, however, that he was not aware of any rule that restricted the admission of children to the back seats of kinemas.

Co-operative Booking Scheme

W. SCOTT was of the opinion that the "co-operative booking scheme" matter should not have appeared on the agenda, not because he had any objection to exhibitors banding themselves together, but because this was a domestic matter that independent exhibitors should settle for themselves. The circuits did not come to the association and ask them for help in building up a circuit. He thought it was not right to use the machinery of the association for the purpose.

Immediately, the chairman intervened to say that he deprecated any discussion as between circuits and independents. There was something to be said for both sides, but any further discussion on the matter could do no good. In this connection, however, Mr. Scott seemed to have lost his sense of equity. The C.E.A. existed for the benefit of the exhibiting side of the Industry. The North Western branch included the circuits and the independents, and no discrimination should be made.

Thanks to "K.W."

W. SCOTT, who mentioned that he had consented to give an address to the Boledear Club on February 14 on the "Kinema Trade," said that he recently gave an address at Liverpool University before a meeting of many eminent ecclesiastical and educational authorities. He was surprised by the friendly attitude shown to him. "Whilst I am on this point," continued W. Scott, "I should like to thank the Liverpool representative of the *Kine. Weekly*, and the *Kine. Weekly*, for the clarified report which it published on my remarks. This gave quite a different impression than another film Trade paper, which took a sentence from its context and made my remarks appear quite different from what I intended."

S.O. ORGANISATION

CASUAL APPLICATIONS DEPRECATED

Attention was called at the last meeting of the General Council to the harm that is being caused by casual application for Sunday opening, and the General Purposes Committee proposes to send a letter to each branch and every member on the subject.

The report states that it is not realised in some quarters that the work and expense of a Sunday opening campaign is dependent upon the opposition that is likely to be offered in that area. If there is strenuous opposition the fighting of a campaign involves a complete organisation and the provision of possibly a considerable amount of money by the exhibitors affected.

Furthermore, exhibitors should consult amongst themselves in the area and with their branch and inform their branch before they take any move. The whole circumstances should be carefully considered, and if desired, reference can always be made to head office, where the fullest information is available.

C.E.A. CONSTITUTION

Your Committee is engaged in the examination of the replies from the members, which it is dissecting into the various branch areas.

Your Committee wishes to intimate that this examination is now proceeding, so that any members who have not yet sent in their forms will have this further opportunity of doing so.

Chasing Tax Return Defaulters

INTENSIVE ACTION IN SOUTH WALES

Resolution to Resist Guarantees

SLACKNESS on the part of South Wales exhibitors in providing their entertainment returns and in paying the compulsory levy was complained about at the meeting of the South Wales and Monmouthshire branch of the C.E.A.

It was also stated that there was a resuscitation of the demands for guarantees on the part of some renters.

There was a very gratifying attendance, over which the new chairman, ARCHIE JONES, of Cwmcarn, presided.

The secretary (W. J. FOOKS), reporting on the Entertainment Tax campaign, said he was advised that 78 members had not sent in their returns. Sixty-six members had not paid their levy, which was compulsory.

H. VICTOR DAVIS suggested that the list should be given to those gentlemen who had promised to go round and see these people. The Executive Committee should go through them, as it was evident that they needed something more than a letter. By going round they would be able to show them the value of the association as well as getting this particular information.

It was decided that the matter be left to the Executive Committee to arrange, W. BERRIMAN (Pontypridd) remarking, "You will have to get down to it quickly. There is only a fortnight left."

H. VICTOR DAVIS pointed out that they were getting very near the time when they would have to visit the individual members of Parliament in their constituencies. What they had to do was to obtain from the kinemas in each division the whole of the signed forms and then send a deputation with them to the member of Parliament and place before him any facts that would help him in Parliament.

Replying to FRANK TAYLOR (Merthyr), who inquired what would be done with regard to those members who lived outside their constituency, H. VICTOR DAVIS said they would be seen at the House of Commons.

DAVID HUGHES (Tonypandy) asked leave to withdraw a motion that in appreciation of his valuable work for the branch and the association generally during the past twenty years or so, H. Victor Davis be made a permanent delegate to the General Council.

Since giving notice, he had been asked by Mr. Davis not to proceed with the motion, and reluctantly agreed, but only because he felt that while Mr. Davis was able to he would continue to serve the branch.

Guarantees

Complaints were received that some renters were again insisting on guarantees.

H. VICTOR DAVIS moved the following resolution: "That this branch learns with the most serious apprehension that in some quarters an attempt is again being made to introduce guarantees. We desire to register our determination not to submit to these attempts, and to give anybody suffering from it full support to get the matter remedied."

R. DOORER (Maesteg) seconded.

A member remarked that there were certain firms who had this in view, but his experience was that if an exhibitor made a stand against it he could book the film without guarantees.

The resolution was carried, and it was decided to refer the particular complaints to the Executive Committee for immediate attention.

RECORD OF ACHIEVEMENT

Year of Progress by L. & H.C.

"Overseating the Biggest Danger" to the Independent

A REMARKABLE unanimity was apparent at the annual general meeting of the London and Home Counties branch on Friday. Item after item on the agenda was passed and only for one brief moment was a dissentient voice heard, over the question of re-election of a member to the executive committee.

That the unanimity was such shows the confidence the members have in their officers, and this attitude was expressed by A. FRIEDMAN, during the discussion of a motion, with the words, "If our committee, in their wisdom, have seen fit to propose such a course, we cannot do better than bear out their suggestion."

Details of the year's working were contained in the annual report, which was placed in the hands of members before the meeting. The salient points from the report are subjoined.

"Not Yet Prepared"

"It is becoming apparent to your committee that the film booking situation cannot be tackled unless there is forthcoming from the members a spirit of loyalty which would enable a scheme to fructify, and much as your Committee are concerned in the question it appears that the members as a body are not yet prepared to lend their support in sufficient numbers. It is hoped that the system of percentage booking will receive the examination it demands as a result of past experience, and it is found that the renters themselves are not at the present moment unaware of the unfairness of this system.

H. P. SELWYN, Retiring Chairman of the L. & H.C. Branch

Lack of British Films

"A special committee gave lengthy consideration to a scheme for the exhibition of British films for a continuous period of six weeks, and although the scheme had much to commend it, it failed on account of lack of suitable product over such a period.

"A standing joint committee of the branch was appointed for the purpose of approaching the renters in order that conversations could take place regarding film prices, but the work of this committee was handicapped by the decision of the K.R.S. that the question of film prices was one which should be dealt with by that society and not by its members individually. The whole question of film prices has been therefore left in the hands of the General Council.

Sunday Opening

"Following upon the introduction of the Sunday Performances (Temporary) Regulations Act, 1931, which restored the *status quo ante*, the Sunday Entertainments Act, 1932, has been passed into law, and many districts in the branch area have taken advantage of the provisions of the Act. Successes have been attained in Croydon, Walthamstow, Leyton, Tottenham, Shoeburyness and Hayes, whilst polls are imminent in Acton, Morden, Epping and Dagenham.

"Discussions have taken place amongst exhibitors in other areas, but your committee advises very careful examination of the whole position prior to embarking upon a Sunday Opening Campaign. It should be pointed out that the authority empowered to grant a licence under the Sunday Entertainments Act, 1932, is the same authority which grants the kinematograph licence under the Cinematograph Act, 1909, and at the moment discussions are taking place with both the Middlesex County Council and the Essex County Council to secure favourable terms for Sunday opening.

"Fair to All"

"Your committee is glad to report that the L.C.C. has agreed to a new system of contribution to charity for Sunday opening, and exhibitors in that area are now called upon to pay the sum of 10 per cent. of their net takings. It would be impossible to enumerate the many conferences, meetings and interviews which have taken place to secure this result, but it is safe to say that the new system is fair to all concerned.

"The Association opposed the contribution to the Cinematograph Fund under the Act without success, and members will be shortly advised as to the payment to be made to this fund. The possibility of earlier opening on Sundays was considered by the L.C.C., and it is anticipated that this matter will be discussed at a later date by the Council.

Membership

"Membership continues to increase, and now stands at the figure of 530, which is an increase of nine since the last annual report was presented." (Mr. Selwyn supplemented this statement by adding that this represented 95 per cent. of the exhibitors in the area.)

Labour Matters

"During the consideration of the Sunday opening position by the Government, your committee had relationship with the various organisations representing kinematograph theatre employees, and a Joint Conciliation Board has been set up to consider rates of pay and working conditions, with especial reference to Sunday opening.

"This board consists of five representatives of the branch, together with representatives of the N.A.T.E., the M.U., the E.T.U., the Guild of Projectionists, and the secretary of the Entertainments Industries Federation.

"The board has been fortunate in securing the services of Sir Henry Davenport, J.P., C.C., as independent chairman, and the proceedings of the board will be reported to the members in due course.

Entertainments Tax

"The Tax Campaign is now in full swing, and your committee would urge upon members the necessity of sending in the returns required by the association, showing the trailers and collecting public signatures for presentation to local members of Parliament.

L.C.C. and Dual Lighting

"Your committee has carried on negotiations with the L.C.C. regarding the dual lighting of places of public entertainment, and the council has decided not to proceed further at present with the proposal to require one of the systems of lighting at places of public entertainment to be a self-contained system installed on the premises, and will continue to permit in premises already licensed the use of gas as a means of secondary lighting.

M.C.C. Regulations

"Your committee has been given an opportunity of examining the revised regulations of the Middlesex C.C., and has expressed their agreement with them. It is a pleasing feature that local authorities work in such close co-operation with the branch that prior to agreeing to any new set of conditions, the branch is afforded an opportunity of making observations thereon.

"This brief résumé makes no reference to the numerous items which have been discussed by your committee, amongst which are the examination of local Parliamentary measures, censorship, electricity charges, and prices of posters and stills."

"Progressive Report"

H. P. SELWYN, the retiring chairman, said they could call the report progressive. It was a record of achievement, and the prestige of the branch had never been higher. The Sunday opening terms now enforced were better than they had previously had, and the courtesy of the L.C.C. officials in discussing the matter with the branch has been exceptional.

In respect of film bookings, he thought the atmosphere between exhibitor and renter was better than it had ever been. When economic conditions improved prices would come down, though the only way to ensure that was to sit round a table and negotiate the matter quietly.

"Too Many Kinemas"

In his opinion, added Mr. Selwyn, the biggest danger the independent exhibitor was faced with to-day was overseating. The power of the circuits was getting so great, and one day they would receive a bigger eye-opener than they had ever had. There were too many kinemas and too many seats, and the circuits were continuing to become more powerful every day.

Mr. Selwyn concluded by paying a sincere tribute to Arthur Taylor, the secretary, and thanking the officers for the help they had given him in his year of office.

The report was adopted.

Balance of £338

The contents of the balance-sheet were briefly explained by Major A. J. GALE, hon. treasurer, the accounts showing a balance on the year of £338 12s. 9d.

The accounts were adopted.

Lewis for Vice-Presidency

After Major GALE had explained the reason for the committee's choice for the vice-presidency, the following resolution was put and carried unanimously:—

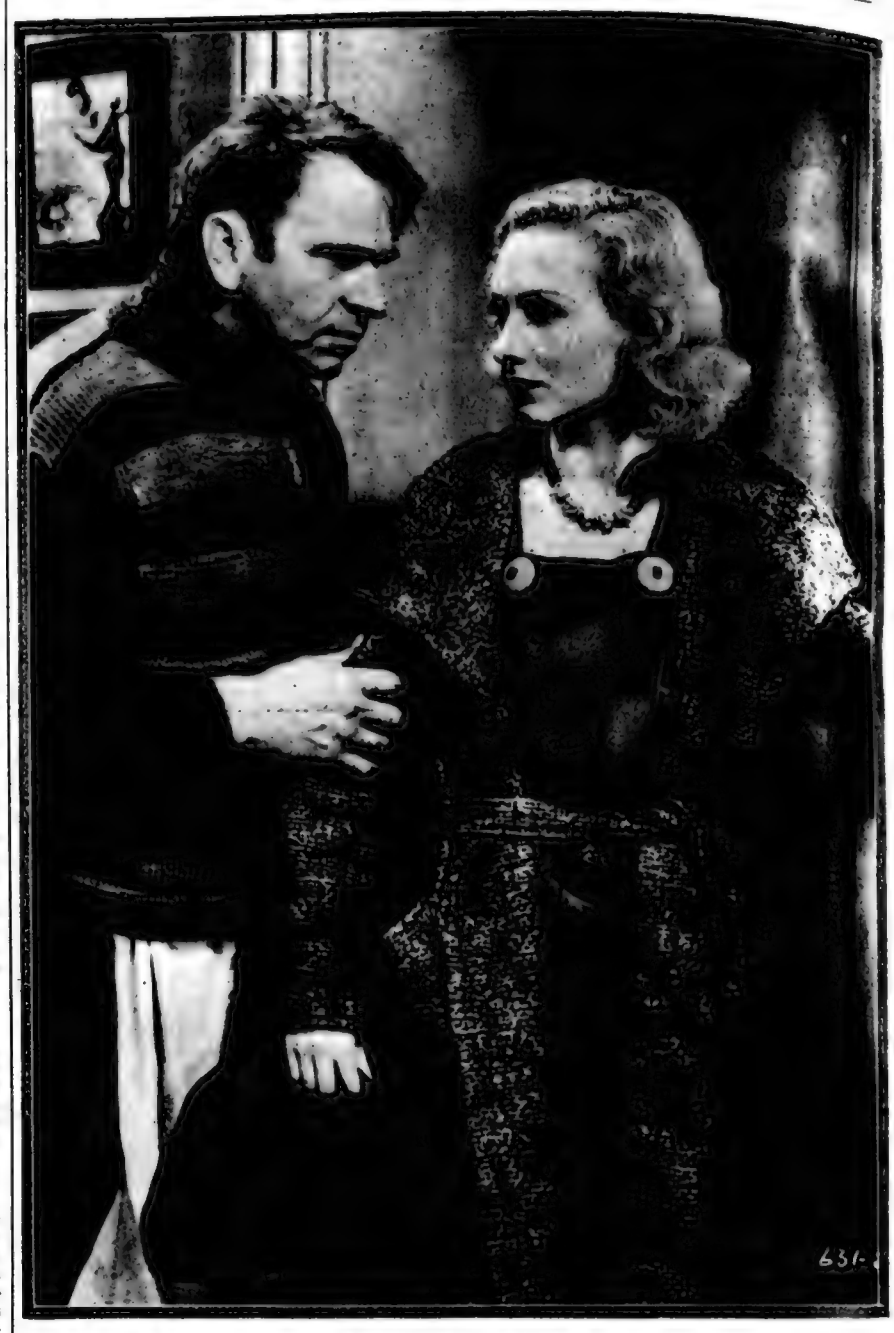
That the members of this branch record their votes in favour of Sydney K. Lewis, of Birmingham, for the vice-presidency of the association.

Mr. Lewis, said Major Gale, was young, energetic, a man of personality and full of determination to act in the interests of the independent exhibitor. Though the branch executive had a hearty respect for John Harrison, they had felt that a younger man was needed in this time of stress and strain.

The Film Institute

KENNETH NYMAN asked if some indication of the purpose of the proposed Film Institute might be given to the members present.

R. V. CROW replied that negotiations between Trade bodies and the Commission on Cultural and Educational Films were proceeding, and that until a final agreement had been reached no statement could be made.



Wallace Beery in FLESH (M-G-M) with Karen Morley, which is now at the Empire

JACK ALEXANDER AS NEW LONDON CHAIRMAN

THEO. FLIGELSTONE AS VICE-CHAIRMAN

JACK ALEXANDER, vice-chairman, was elected chairman of the L. and H.C. branch, and took the chair in place of H. P. Selwyn. THEO. H. FLIGELSTONE was unanimously elected vice-chairman.

Major GALE, treasurer, and ARTHUR TAYLOR, secretary, were re-elected, as were the branch trustees, Major GALE, R. V. CROW and THOMAS FRANCE.

The executive committee was re-elected *en bloc*, with the exception of Will Evans, L. H. Jackson (resigned), Alfred Lever (resigned), W. McGaw and R. J. Solomon (resigned), and their places were filled by the retiring chairman, ERNEST NEWTON, A. FRIEDMAN and W. SOUTHAN MORRIS. The branch delegates were re-elected, with the addition of E. W. P. PEALL and RALPH S. BROMHEAD, in place of Will Evans and Alfred Lever (resigned).

"Lived in the Office"

Major GALE proposed the thanks of the branch to Mr. Selwyn for the work he had done during his tenure of office. The branch had no worker the equal of Mr. Selwyn, he said, and his energy on their behalf had been unparalleled. He had virtually lived in the office, and those who had worked with him admired him both for his conduct of the job and for his courage.

C. A. MATHES seconded, and the proposal was carried with enthusiasm. Mr. SELWYN's reply was brief, and he said those tributes had fully repaid him for a year's hard work. Although he was out of office he would gladly place himself at their disposal to help them all he could.

Position of Ex-Chairmen

On the motion of Mr. FLIGELSTONE, a resolution was passed to the effect that all past chairmen of the branch should rank as *ex-officio* officers as long as they remained members of the executive committee.

By that means, explained Mr. Fligelstone, their valuable experience would not be lost to the branch.

El. Brendel and Boots Mallory in HANDLE WITH CARE, recently Trade shown by Fox

E. A. DUPONT IN U.S.

TO MAKE "INVISIBLE MAN"

The famous German director, E. A. Dupont, has arrived in New York, on his way to Universal City.

Dupont has been signed by Carl Laemmle, Jnr., on a long term contract, and his first production will be "The Invisible Man," with Karloff the Uncanny in the leading rôle.

This H. G. Wells' story presented so many difficulties from the screen point of view that the adaptations of eleven famous writers were rejected before that of Gouvernour Morris was chosen.

Scenes from ANIAKCHAK (Fox), the film record of Father Hubbard's amazing expeditions into the volcano infested regions of Alaska, where fire and water are literally neighbours

SUSSEX DISCUSSES CO-OP. BOOKING SCHEME

Prepared to Investigate Proposals

SPEEDING UP TAX RETURNS

AT the February meeting of the Sussex branch of the C.E.A. the members gave further consideration to the question of the Co-operative Booking Scheme. W. T. BRADSHAW presided.

The members stood in silent tribute to the memory of W. Gavazzi King, and it was decided to send a message of sympathy to Miss E. King.

R. H. AINSWORTH reported upon tentative arrangements for a film carnival in Brighton on June 16, 17 and 18, in aid of the Cinematograph Trade Benevolent Fund. The active co-operation of the Publicity Committee of the Brighton Corporation has been secured.

Shows for Children

No action was taken in respect of a request from Frank Evans, chairman of the Brighton and Hove Hotels Association, that entertainments solely for children might be provided at the local kinemas during Christmas, Easter, and the summer holidays, HAROLD B. MILLAR pointing out that, under present booking conditions, it was impossible to provide the entertainments suggested.

Uninterested in Arbuckle

The branch resolved to support the General Council in not removing the ban on Arbuckle pictures, J. VAN KOERT observing that no good could possibly come from reviving a comedian who had passed right out of the public mind.

Praise for Tax Trailers

There was some surprise when it was learned that many exhibitors in Sussex—mostly independent exhibitors scattered about the country districts—had not sent in the forms required in connection with the Entertainment Tax campaign.

R. H. AINSWORTH said it would be giving one of the biggest loopholes to their opponents if these forms were not returned by everybody.

It was decided personally to approach all members who have not yet done so, and the suggestion that R. Briggs and C. Gadsdon should make a "missionary" tour by car to the country members was heartily approved.

Building Madness

H. B. MILLAR urged that too great emphasis could not be placed upon the point made in the recent speech to the Scottish branch by T. Ormiston, M.P., when he referred to the trouble that might ensue through over-building of kinemas in a period of economic depression.

W. T. BRADSHAW agreed, saying that the present rush to build kinemas here, there and everywhere was "absolute madness"; most of them could not hope to make a profit, and, while not doing any good for themselves, were doing harm to kinemas already having a hard enough struggle to carry on.

Support for S. K. Lewis

As already reported, the branch decided to support the nomination of S. K. Lewis for the vice-presidency of the association, and the question of co-operative booking was then discussed.

The Co-op. Scheme

A letter acknowledging receipt of the branch's previous resolution supporting the principle of a Co-operative Booking Scheme was received, together with an intimation that individual members interested were asked to communicate with the General Secretary on a special form to this effect.

The CHAIRMAN said that members had given the matter careful consideration, and the chief difficulty in their minds was as to whether they would have sufficient choice of films to suit their respective patrons. The problem was a particularly difficult one in a town like Brighton, where so many second-run exhibitors were after the same product.

J. VAN KOERT said that a good many of the members felt that filling up the forms was rather "taking a step in the dark," and they preferred to have some details of the possible working of a scheme before committing themselves.

HERBERT SHANLY pointed out that the members were not committing themselves to anything but the consideration of a scheme, from which they could withdraw if the proposals (when brought out) were not suitable to them.

HARRY BOLTON instanced the case of his own hall, where he has to book very specialised type of programmes. He did not think that a co-operative scheme would enable him to do this, and for this reason he did not think the scheme would be of much benefit to the small independent exhibitor.

J. VAN KOERT said that, while these factors would always remain, he thought it quite possible that a scheme could be devised where exhibitors in certain areas would have sufficient choice of films to prevent them interfering with each other.

On the proposition of HAROLD MILLAR, seconded by HERBERT SHANLY, it was unanimously resolved to recommend all members to send in the forms to the General Secretary, so that there may be opportunity for further consideration of the question of co-operative booking.

SUNDAY CHARITY OPENING

Dundee Exhibitors' Dilemma

MOVE TO APPLY FOR SEVEN-DAY LICENCES?

Electrical Charges

DUNDEE exhibitors, meeting as a section of the C.E.A. last week, under the chairmanship of VICTOR HAMILTON (the Kinnaird) were on the outlook for economies. With this end in view, they decided to take action towards obtaining reductions in the charges for billposting and electric current.

Sunday Opening

The SECRETARY reported that following on the decision of last meeting, she had interviewed Mr. Lundy, of P.C.T., on the question of Sunday opening. She was very courteously received, but P.C.T. could not see their way to agree not to open on Sundays.

After about one and a half hour's consultation with Mr. Lundy, he proposed that she see Mr. Jarratt in the afternoon. Mr. Jarratt said that although they could not see their way to close their hall altogether, they would have as few concerts, and restrict them, as much as possible.

In view of the fact that the Dundee exhibitors were against Sunday opening, they would definitely restrict them further in future. Also, they would not run films, and had placed restrictions with regard to the prices to be charged, the number of concerts held in a season, and also that all money was going to charity.

CHARLES ALLISON: Is it not a fact they get a rental that pays everything? It is a paying proposition, I presume, to let the theatre.

The SECRETARY: No, they reckon it is not a paying proposition. They only do it for charity.

They are in sympathy with us as to its affecting business, but they cannot enter into an agreement. That resolution we passed in December falls now and will have to be reconsidered.

H. DICKENS (Forest Park) suggested they all make application to the licensing authorities for Sunday opening, and kill it. He moved accordingly.

The CHAIRMAN pointed out that they had tried that before, and without success, as the Police Committee refused to allow all the kinemas to open on Sunday.

The SECRETARY: Do you mean to apply for a seven days' licence?

Mr. DICKENS said he proposed that they all ask permission, Sunday after Sunday, to open for charitable concerts. If they did so they would find that the Town Council would turn round and do something as a result of having so many applications.

D. MUNDELL (Empire) seconded Mr. Dickens.

C. ALLISON questioned if they had sufficient charities to enable 25 kinemas to open every Sunday.

The CHAIRMAN said they might have Sunday concerts on condition that they did not have pictures. It was the pictures that caused the trouble and did them harm during the week.

F. CARTER LINAY questioned why they should be swayed against their own decision because there were one or two Sundays on which the P.C.T. let their theatre for charity concerts.

C. ALLISON said that people paid for admission to these concerts a certain amount of money that otherwise would be paid during the week. That was the big argument against Sunday opening.

J. P. MATTHEW (King's Theatre) said they had barred pictures in Sunday programmes for the past two and a half years. If they were to have a large number of Sunday concerts with nothing else than vocal and instrumental numbers they would kill themselves. The students' "Charities Week" concert was in an entirely different category; they covered an area that was not usually covered, and they got people who would not come at the ordinary time.

Mr. LINAY seconded the Chairman's amendment that they should let their halls for meetings or concerts, but pictures should not be shown.

C. ALLISON said he was wondering what attitude Mr. Stewart (A.B.C.) would take up, as he had agreed not to have Sunday concerts if they all agreed not to open.

Mr. DICKENS said he knew Mr. Stewart might reserve the right to open. If they were all to open, their own Benevolent Fund could do with some helping.

The SECRETARY said that if they could decide to leave the matter over for what remained of this winter there might be something very definite by next winter, because the K.R.S. was taking it up now. There was a letter from the K.R.S. at the last executive meeting and they found there were so many applications coming in from all over the country for free films and they knew the halls were getting a rental while they were getting nothing for the films. The K.R.S. wanted to put all sorts of restrictions.

The Glasgow magistrates were also proposing that a condition of granting permission would be that not more than 10 per cent. of the money taken should go to expenses. That might spread and settle the question.

The K.R.S. proposed that 10 per cent. should go to the Trade Benevolent Fund; that the proprietors and managers be responsible for the box-offices; and that the proceeds must go to charity without a charge, otherwise they would not give films free.

The CHAIRMAN suggested they might defer the matter until next meeting, when they might know Mr. Stewart's views on the question.

Mr. ALLISON moved delay until next meeting, and E. J. Crook, La Scala, seconded.

When the three proposals were put to the vote, the motion for delaying a decision was carried.

Benevolent Fund Recruits

C. ALLISON said he attended a meeting of the Benevolent Fund and he was staggered at the number of applications for assistance. He admitted that in the past he had not paid much attention to the Fund, but having seen for himself the vast amount of work that was being done he would now ask all members to do what they could to help it.

Five members present asked for application forms for membership of the Benevolent Fund.

Electricity Charges

C. ALLISON said that Mr. Mundell and he had been going carefully into the question of electricity charges and they found that in Dundee they were still paying more than was charged in Glasgow. He thought the matter should again be taken up.

D. MUNDELL said he had in his hand a year's electricity receipts of a Glasgow theatre that burned 35 more units per week than his theatre in Dundee, the Empire. For the first 13 weeks of last year the Empire's electricity bill was £39 more than the Glasgow theatre's bill for the same period. It appeared that in Glasgow the rates were 4½d. for lighting and 1½d. for power over a period of seven months, and 1d. for lighting and 1½d. for power for the next five months.

The SECRETARY said that many other towns seemed to give concessions for outside lighting. Recently, the Sheffield City Council had granted a concession to kinema exhibitors.

C. ALLISON thought a committee should go into this matter very seriously.

D. MUNDELL said he thought the price in Dundee was really ridiculous. If they were put on the domestic rate his quarter's bill would be about £24 15s., and if they were put on the workshops' rate it would be approximately £29. There was a big difference between £24 or £29 and £65.

The CHAIRMAN pointed out that shops were given a special rate.

F. CARTER LINAY thought they should send a deputation to discuss the matter with the electrical engineer.

The SECRETARY said they met the engineer last year on the matter and were told there was to be a general reduction in the charges. On that occasion she felt that the Electricity Department had their case properly prepared whilst the deputation had not.

She had then suggested that they should have had the assistance of the Special Committee of the C.E.A., which existed for the purpose of helping members on this question. She would suggest, again, that the help of this committee be got.

It was agreed that this committee be asked to take up the question of the electricity charges in Dundee with the Corporation Electricity Department.

Jack Oakie, now appearing in COLLEGE HUMOUR for Paramount, in conversation with Elsa Maxwell and Albert Kaufman in charge of casting. Mr. Kaufman is well known in London, where he was in charge of the Plaza and Carlton Theatres

Registered Under the Act

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period December 21 to February 7. Films the names of which appear in italics are parts of series (or serials).

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
BRITISH.				
DECEMBER 22.				
The River House Ghost	F.N.F.D.	Warner Bros. — N.Pro.	4,788	Br. 8254
Don't Be a Dummy	,,	,,	4,531	Br. 8255
The Midshipmaid	W. and F.	G.B.P. Corp.	7,552	Br. 8257
DECEMBER 23.				
It's a King	,,	B. and D.	6,037	Br. 8258
DECEMBER 30.				
Smiling Along	Equity British	Argyle Talking Pictures, Ltd.	3,520	Br. 8268
His Loyal Highness	Universal	Efftee Film Productions	7,042	Br. 8269
DECEMBER 31.				
For The Love Of Mike	Wardour	British International Pictures, Ltd.	7,725	Br. 8270
JANUARY 9.				
Ocean Oddities	Universal	Australian Educ. Films, Ltd.	907	E. 8291
Birds Of The Barrier Reef.	,,	,,	840	E. 8292
Coral And Its Creatures	,,	,,	733	E. 8293
Secrets Of The Sea	,,	,,	910	E. 8294
Strange Sea Shells	,,	,,	785	E. 8295
JANUARY 10.				
Puppets Of Fate	United Artists	Real Art Prod.	6,541	Br. 8296
JANUARY 11.				
A Honeymoon in Devon	National Progress Film Co.	National Progress Film Co., Ltd.	1,050	E. 8300
Hundred to One	Fox	Twickenham	4,018	Br. 8301
The Iron Stair	Radio	Real Art Prod.	4,575	Br. 8302
Discord	Paramount	B. & D.	7,235	Br. 8303
JANUARY 12.				
Naughty Cinderella	Warner	Warner Bros.-F.N.	5,068	Br. 8311
The Spider's Web	Visual Education	Visual Education	994	E. 8312
Home of the Wasp	,,	,,	1,033	E. 8313
JANUARY 17.				
Non-Stop Variety No. 1	Universal	Efftee Film Prod.	915	Br. 8332
The Man from Toronto	Ideal	Gainsborough	6,921	Br. 8350
Yes, Mr. Brown	W. F.	B. and D.	7,852	Br. 8351
JANUARY 25.				
Diggers	Universal	Efftee Film Prod.	6,010	Br. 8363
In the Future	,,	,,	1,270	Br. 8364
JANUARY 26.				
Turning Her Round	G. N. C. Brown and L. G. Jonas.	G. N. C. Brown and L. G. Jonas.	1,179	E. 8365
JANUARY 30.				
Strange Evidence	Paramoun	London Film Prod.	6,484	Br. 8373
JANUARY 31.				
Perfect Understanding	United Artists	Gloria Swanson Brit. Prod.	7,871	Br. 8377
FEBRUARY 2				
The King's Cup	W. & F.	British and Dominions.	6,881	Br. 8384
Just My Luck	,,	,,	6,931	Br. 8385
Sign Please	Ideal	Gaumont Brit. Pic. Corp.	1,829	Br. 8386
They're Off	,,	,,	1,721	Br. 8387
FEBRUARY 3.				
A Taxi To Paradise	Fox	A. George Smith	4,042	Br. 8389
Mr. Quincey Of Monte Carlo.	F.N.F.D.	Warner Bros.-F.N.	4,856	Br. 8390
FEBRUARY 7.				
The Little Damozel	W. & F.	British and Dominions.	6,639	Br. 8404
FOREIGN.				
DECEMBER 21.				
The Wrecker	Ideal	Mascot	2,596	F. 8237
The Hurricane Express (serial) :—				
Flying Pirates	,,	,,	1,493	F. 8238
The Masked Menace	,,	,,	1,551	F. 8239
Buried Alive	,,	,,	1,752	F. 8240
Danger Lights	,,	,,	1,523	F. 8241
The Airport Mystery	,,	,,	1,784	F. 8242
Sealed Lips	,,	,,	1,652	F. 8243
Outside the Lair	,,	,,	1,714	F. 8244
The Invisible Enemy	,,	,,	1,671	F. 8245
DECEMBER 22.				
The Wrecker's Secret	,,	,,	1,477	F. 8246
DECEMBER 21.				
Wings of Death	,,	,,	1,570	F. 8247
Unmasked	,,	,,	1596	F. 8248
The Lost Special (serial) :				
Episode 4	Universal	Universal	1,781	F. 8249
Episode 5	,,	,,	1,667	F. 8250
China	Ideal	Paul Terry	540	F. 8251
Evenings for Sale	Paramount	Paramount	5,999	F. 8252
The Singing Plumber	,,	,,	1,646	F. 8253
DECEMBER 22.				
Atlantide	A.P. and D.	Nero. Film A.G.	7,300	F. 8256
DECEMBER 28.				
Over The Counter	M-G-M.	M-G-M.	1,518	F. 8259
A Lad An' A Lamp	,,	Hal E. Roach Studios.	1,532	F. 8260
DECEMBER 29.				
Hollywood on Parade S-1.	Paramount	Paramount	721	F. 8261
Robber's Roost	Fox	Fox	5,806	F. 8262
Paid To Dance	Paramount	Paramount	721	F. 8263
Betty Boop M.D.	,,	,,	630	F. 8264
Courting Trouble	,,	,,	1,738	F. 8265
Ma's Pride And Joy	,,	,,	1,821	F. 8266
School Days	,,	,,	800	F. 8267
JANUARY 2, 1933.				
Border Devils	Pathé Pict.	Supreme Features, Inc.	5,471	F. 8271
The Night Rider	,,	,,	4,900	F. 8272
He Learned About Women.	Paramount	Paramount	6,086	F. 8273
JANUARY 4.				
The Lost Special (serial) :—				
Episode 6	Universal	Universal	1,908	F. 8274
Episode 7	,,	,,	1,827	F. 8275
Episode 8	,,	,,	1,655	F. 8276
Episode 9	,,	,,	1,710	F. 8277
Wild Horse Mesa	Paramount	Paramount	5,393	F. 8278
Screen Souvenirs, S.1. —No. 12.	,,	,,	896	F. 8279
JANUARY 5.				
Call Her Savage	Fox	Fox	6,400	F. 8280
Lawyer Man	Warner	Warner	6,183	F. 8281
Haunted Gold	,,	,,	5,267	F. 8282
JANUARY 6.				
Fast Life	M-G-M	M-G-M	7,370	F. 8283
I Am A Fugitive From A Chain Gang.	Warner	Warner	8,104	F. 8284
Hey Hey Westerner	,,	,,	1,466	F. 8285
JANUARY 7.				
On Your Guard	Butcher's	Richard Talmadge Produc.	5,577	F. 8286
The Lease-Breakers	Warner	Warner	968	F. 8287
The Build-Up	,,	,,	1,478	F. 8288
JANUARY 9.				
Silver Dollar	F.N.F.D.	F.N.	7,561	F. 8289
Three's A Crowd	,,	Vitaphone Corp.	639	F. 8290
JANUARY 10.				
Rockabye	Radio	R.K.O. Pathé Exp.	6,024	F. 8297
Parlor Bedroom and Wrath.	,,	R.K.O. Corp.	1,876	F. 8298
Venice Vamp	,	R.K.O. Pathé Exp.	611	G. 8296
JANUARY 11.				
Screen Souvenirs S2-No. 2.	Paramount	Paramount	867	F. 8304
The Sport Parade	Radio	R.K.O.	5,708	F. 8305
The Red Shadow	F.N.F.D.	Vitaphone	1,786	F. 8306
Frisco Jenny	,,	F.N.	6,201	F. 8307
The Unwritten Law	P.D.C.	Majestic	5,939	F. 8308
The Crusader	,,	,,	5,931	F. 8309
The Phantom Express	,,	,,	5,907	F. 8310
JANUARY 12.				
The Great Decision	Radio	R.K.O.	5,181	F. 8314
Men Are Such Fools	,,	,,	5,994	F. 8315
Pickin' a Winner	Warner	Warner	1,381	F. 8316
JANUARY 13.				
Deception	United Artists	Columbia	5,794	F. 8317
Virtue	,,	,,	5,656	F. 8318
Prosperity Blues	,,	,,	549	F. 8319
JANUARY 14.				
If I Had a Million	Paramount	Paramount	7,373	F. 8320
The Rookie	,,	,,	954	F. 8321
Betty Boop's Ups and Downs.	,,	,,	619	F. 8322
Stuff on the Ball	,,	,,	961	F. 8323
Hearts of Humanity	P.D.C.	Majestic	5,931	F. 8324
The Mummy	Universal	Universal	6,532	F. 8325
The Street Singer	,,	,,	1,359	F. 8326
JANUARY 16.				
The Conquerors	Radio	R.K.O.	7,626	F. 8327
Sham Poo, the Magician	,,	,,	1,584	F. 8328
Secrets of the French Police.	,,	,,	5,159	F. 8329
Renegades of the West	,,	,,	4,963	F. 8330
The Wild Goose Chase	,,	R.K.O. Pathé Exp. Corp.	582	F. 8331
JANUARY 17.				
Laughter in Hell	Universal	Universal	5,899	F. 8333
Family Troubles	,,	,,	1,871	F. 8334
Morton Downey and Roy Henderson.	,,	,,	1,765	F. 8335
Hunting Trouble	,,	,,	1,816	F. 8336
Travelling Down Memory Lane.	,,	,,	958	F. 8337
Cats and Dogs	,,	,,	639	F. 8338
The Under Dog	,,	,,	697	F. 8339
The Lost Special (serial) :—				
Episode 10	,,	,,	1,651	F. 8340
JANUARY 18.				
Flesh	M-G-M.	M-G-M	8,392	F. 8341
Betty Boop's Bamboo Isle.	Paramount	Paramount	730	F. 8342
JANUARY 19.				
The Crooked Circle	Gaumont	World Wide	6,250	F. 8343
Hell Fire Austin	,,	,,	6,226	F. 8344
Twenty Thousand Years In Sing Sing.	F.N.F.D.	F.N.	7,079	F. 8345
JANUARY 20.				
The Son Daughter	M-G-M	M-G-M	7,128	F. 8346
Their First Mistake	,,	Hal E. Roach	1,884	F. 8347
JANUARY 21.				
Now We'll Tell One	M-G-M	Hal E. Roach	1,724	F. 8348
Breach of Promise	Gaumont	World Wide	5,791	F. 8349
JANUARY 24.				
Kadetten	Film Society, Ltd	Heros-Film G-m-b-H	8,229	F. 8352
Torchy Rolls His Own	Ideal	Educational	1,786	F. 8353
For the Love of Ludwig	,,	,,	1,605	F. 8354
The Vest with a Tale	,,	,,	1,944	F. 8355
Hollywood Runaround	,,	,,	1,709	F. 8356
JANUARY 25.				
Come On Tarzan	Gaumont	World Wide	5,726	F. 8357
Parachute Jumper	Warner	Warner	6,522	F. 8358
Cynara	United Artists	Samuel Goldwyn	7,245	F. 8359
Trouble Indemnity	F.N.F.D.	Vitaphone	1,537	F. 8360
Africa Speaks—English	,,	,,	936	F. 8361
The Shanty Where Santa Claus Lives.	,,	,,	659	F. 8362
JANUARY 26.				
Polar Perils	Gaumont	Amer Anglo Corp.	5,462	F. 8366
JANUARY 27.				
Sunkissed Sweeties	Ideal	Educational	1,883	F. 8367
Hypnotised	,,	,,	6,017	F. 8366
The Kid From Spain	United Artists	Samuel Goldwyn	8,812	F. 8368
JANUARY 28.				
Thrill Of Youth	Gaumont	Invincible	5,950	F. 8370
The Lost Special (serial) :—				
Episode 11	Universal	Universal	1,632	F. 8371
Episode 12	,,	,,	1,659	F. 8372
JANUARY 30.				
Screen Souvenirs S.2—No. 3.	Paramount	Paramount	900	F. 8374
They Just Had To Get Married.	Universal	Universal	6,000	F. 8375
Rough Riding Romeo	,,	,,	5,217	F. 8376
JANUARY 31.				
Sign Of the Cross	Paramount	Paramount	10,680	F. 8378
Hard to Handle	Warner	Warner	7356	F. 8379
Ride Him Bosko	,,	,,	674	F. 8380
Hot Competition	,,	,,	961	F. 8381
FEBRUARY 1.				
Dynamite Ranch	Gaumont	World Wide Pict.	5,238	F. 8382
The Circus Of Sin	Wardour	Chronos-Film	5,626	F. 8383
FEBRUARY 2.				
Forbidden Company	Gaumont	Invincible	6,283	F. 8388
FEBRUARY 3.				
Employees' Entrance	F.N.F.D.	F.N.	6,735	F. 8391
The Right To Happiness	Wardour	Reichs Liga G.m.b.H.	7,580	F. 8392
Handle With Care	Fox	Fox	6,536	F. 8393
FEBRUARY 4.				
A Firehouse Honeymoon.	Radio	R.K.O. Corp.	1,530	F. 8394
Piano Tooners	,,	A. J. Van Beuren	635	F. 8395
Fish Feathers	,,	R.K.O. Corp.	1,656	F. 8396
Pencil Mania	,,	A. J. Van Beuren	655	F. 8397
Hokum Hotel	,,	R.K.O. Pathé Exp. Corp.	647	F. 8398
A Spanish Twist	,,	A. J. Van Beuren	583	F. 8399
Feathered Follies	,,	R.K.O. Pathé Exp. Corp.	588	F. 8400
Two Lips And Juleps	,,	R.K.O. Corp.	1,862	F. 8401
FEBRUARY 6.				
Under Cover Man	Paramount	Paramount	6,634	F. 8402
Manhattan Tower	Pathé	Remington Pict. Corp.	5,920	F. 8403
FEBRUARY 7.				
Wild People	M-G-M	M-G-M	1,560	F. 8405
Little Orphan Annie	Radio	R.K.O. Corp.	5,448	F. 8406

ALTERATION OF LENGTH.

Title of Film.	Registration No.	Original Length (feet).	Length as altered (feet).
The Last Company (Wardour)	F. 4811	6,694	5,959
Peace on the Western Front (International)	E. 5414	3,400	3,090

*** The length of the M-G-M film "Strange Interval" (F. 8038), which was amended on December 15, 1932, has again been altered to its original length of 9,455 feet.

Irvine Thalberg, Vice-President of M-G-M

BIG NAMES IN NEW M-G-M PRODUCT

Gable and Beery Together

THREE final titles have been announced for forthcoming Metro-Goldwyn-Mayer productions. "Soviet" will be the title of the long-awaited picture dealing with the rise of a peasant to power in present-day Russia. Clarke Gable and Wallace Beery, who scored such a success together in "Hell Divers," will be paired in this film, which will be directed by Frank Capra. Capra's pictures include "The Miracle Woman," "Platinum Blonde" and "Dirigible."

"What! No Beer?" is the final title of the new Buster Keaton-Jimmy Durante picture, which is now in production with Edward Sedgwick directing. This is an original screen comedy, and marks the second appearance together of Keaton and "Schnozzle." Durante.

"What Women Give" is announced as final title of the Broadway stage success, "Men Must Fight." The cast of this film is headed by Diana Wynyard, who scored such a hit in "Cavalcade," Phillips Holmes, Lewis Stone and May Robson. Edgar Selwyn is director.

Diana Wynyard's New Contract

Diana Wynyard, the young English actress, who has the chief feminine rôle in "Cavalcade" and a featured part in "Rasputin and the Empress," has signed a new long-term contract with M-G-M. Miss Wynyard came to New York from London last year to play on the stage in Benn W. Levy's "The Devil Passes." Her previous vehicle on the London stage was "Petticoat Influence." She plans a trip to England shortly.

Lewis Stone's New Role

Lewis Stone has been cast in the rôle of Prince Chairmonte in "The White Sister," co-starring Helen Hayes and Clark Gable, to replace Richard Bennett, who has been ill with a severe cold. Stone plays Helen Hayes' father in the talking picture version of F. Marion Crawford's widely read Italian romance. William Stock is another addition to the cast of this film, the players now including Louise Closser Hale, Alan Edwards and Edward Arnold. Victor Fleming is directing.

Muriel Evans

Muriel Evans has joined the cast of "Men Must Fight," which Edgar Selwyn is directing, in the rôle of a nurse in a war hospital. The picture is an adaptation of the Broadway stage drama. Phillips Holmes, Diana Wynyard, Lewis Stone, Ruth Selwyn, and May Robson have featured rôles.

John Gilbert and Mae Clark have been selected for the leading parts in "Rivets."

More Story Material

After finishing preparations for "Soviet," Albert Lewin, M-G-M's associate producer, left the studios for New York, where he will see stage shows with a view to material for next season, then will sail for a two months' vacation in Europe.

While on the trip he will work on and complete a new original screen story for Jean Harlow. Mr. Lewin was the producer for "Smilin' Through" and "The Guardsman." His most recent film was "The Son-Daughter," with Helen Hayes and Ramon Novarro.

Tod Browning will direct John Gilbert's next vehicle, temporarily titled "Rivets" and based on an unproduced play by John W. McDermott. Mae Clark and Muriel Kirkland have the leading feminine rôles in the forthcoming production, and the cast also includes Robert Armstrong, Vince Barnett, Warner Richmond and Sterling Holloway.

More American Politics

"Gabriel Over the White House," an anonymous novel of Washington political life, which will be published soon, is an addition to this season's production schedule. Gregory La Cava will direct, with Walter Huston and Karen Morley in leading rôles.

Metro-Goldwyn-Mayer have acquired motion picture rights of "Beauty," the novel by Faith Baldwin.

Jean Harlow will shortly start "Bombshell."

Vicki Baum, author of "Grand Hotel," has signed a new long-term contract with M-G-M, for whom she will write original stories.

Pathétone's Latest

To all lovers of music, and perhaps particularly to lovers of rhythm, Miss Raie da Costa's delightful arrangements of popular tunes are well known, and this clever and versatile pianist has recently made a film for Pathétone Weekly, which should ensure the popularity of the programme in which it appears.

"The King's Vacation"

A new George Arliss picture is always considered an event in film circles and his latest Warner offering, "THE KING'S VACATION," is claimed to be a picture of greater box-office potentialities than even "THE SILENT VOICE" and "THE MILLIONAIRE." Mr. Arliss appears as a monarch of a Ruritanian kingdom who meets with dramatic and romantic adventures on his vacation. He is supported by Mrs. Arliss as his Queen and Dick Powell

H

WARNER BROS. PRESENT WITH PRIDE THE

George ARLISS

The KING

A PICTURE

Most definitely the greatest work of the Master!

SPECIAL RESERVED SEAT MORNING PRESENTATION

ELEVEN A.M. • THURSDAY • 16th FEBRUARY

PHOENIX THEATRE

Directed
by
JOHN ADOLFI

SUPREME

S

G'S VACATION

AS GREAT AS THE ART OF THE STAR

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing February 20.

London

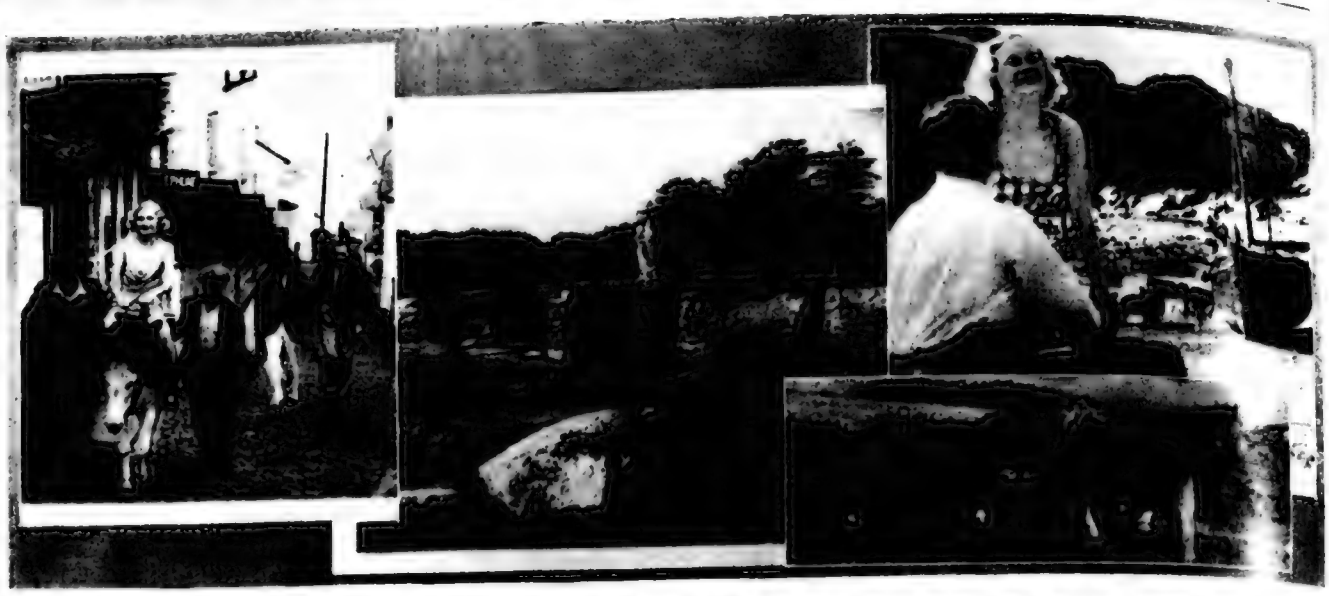
Alhambra.—"For the Love of Mike" (Wardour) and "Tiger Shark" (First National).
Astoria.—"Night of June 13" and "Vanishing Frontier" (Paramount).
Capitol.—"Employees' Entrance" (First National).
Carlton.—"Sign of the Cross" (Paramount).
Davis, Croydon.—"Rome Express" (Gaumont).
Dominion.—"Red Dust" (M-G-M) and "It's a King" (W. and F.).
Empire.—"The Perfect Understanding" (U.A.).
Metropole.—"Red Dust" (M-G-M) and "Sleepless Nights" (Wardour).
New Gallery.—"Man From Toronto" (Ideal) and "Crusader" (P.D.C.).
New Victoria.—"It's a King" (W. and F.) and "Night of June 13" (Paramount).
Plaza.—"The Little Damozel" (W. and F.) and "The Devil is Driving" (Paramount).
Stoll.—"Devil and the Deep" (Paramount) and "The Midshipmaid" (W. and F.).
Tivoli.—"Cavalcade" (Fox).

Birmingham

Forum.—"Salomy Jane" (Fox) and "Josser in the Army" (Wardour).
Futurist.—"Movie Crazy" and "Million Dollar Legs" (Paramount).
Gaumont Palace.—"Smilin' Through" (M-G-M).
Scala.—"Grand Hotel" (M-G-M).
West End.—"The Night Mayor" and "The Last Man" (U.A.).

Bradford

Empire.—"Cardigan's Last Case" (Radio) and "Dolores the Beautiful" (Equity).
Morley Street.—"There Goes the Bride" (Ideal) and "The Painted Woman" (Fox).
Savoy.—"White Zombie" (U.A.).
New Victoria.—"Rome Express" (Gaumont).
Regent.—"Way of Life" (First National) and "No Living Witness" (Gaumont).
St. George's Hall.—"Is My Face Red?" (Radio) and "A Parisian Romance" (Gaumont).
Theatre Royal.—"Say it with Music" and "Make Me A Star" (Paramount).



Scenes from A HONEYMOON IN DEVON, featuring Dodo Watts and Jack Hobbs, a National Progress Film Company production

Bristol

Empire.—"Penalty of Fame" and "Once in a Lifetime" (Universal).
Hippodrome.—"Tiger Shark" and "Little Fella" (First National).
King's.—"The Crooner" (First National) and "The Blonde Captive" (U.A.).
New Palace.—"Red Dust" (M-G-M) and "The Fighting Gentleman" (Butcher).
Regent.—"Bird of Paradise" (Radio).
Stoll.—"Two Seconds" and "Working Wives" (First National).
Triangle.—"Penalty of Fame" and "Once in a Lifetime" (Universal).
Whiteladies.—"The Crooner" (First National) and "The Blonde Captive" (U.A.).

Edinburgh

Caley.—"The Big Broadcast" (Paramount).
New P.H.—"Rome Express" (Gaumont).
New Victoria.—"Rome Express" (Gaumont).
Palace.—"Grand Hotel" (M-G-M).
Playhouse.—"American Madness" (U.A.) and "Come On Danger" (Radio).
Rutland.—"Happy Ever After" (W. and F.).
St. Andrew Square.—"Happy Ever After" (W. and F.).
Synod Hall.—"Hollywood Speaks" and "Silver Lining" (U.A.).

Glasgow

Coliseum.—"Mr. Robinson Crusoe" (U.A.) and "Street of Women" (Warner).
Cranston's.—"Successful Calamity" (Warner).
Green's Playhouse.—"Forgotten Commandments" and "Money Means Nothing" (Paramount).
La Scala.—"Tiger Shark" (First National).
New Savoy.—"The Rome Express" and "Those We Love" (Gaumont).
Regent.—"Tiger Shark" (First National).
Regal.—"Mr. Robinson Crusoe" (U.A.) and "Street of Women" (Warner).
The Picture House.—"Rome Express" (Gaumont).

Liverpool

Forum.—"Two Against the World" (Warner).
Futurist.—"Looking on the Bright Side" (Radio).
Palais de Luxe.—"Chance of a Night Time" (W. and F.).
Prince of Wales.—"Street of Women" (Warner) and "Arms and the Man" (Wardour).
Rialto.—"Kongo" (M-G-M).
Royal Hippodrome.—"Kongo" (M-G-M) and "Cross Examined" (Pathé).
Scala.—"Doctor X" (First National).
Trocadero.—"Rome Express" (Gaumont).

Manchester

Deansgate.—"The Wonderful Story" and "A Fool's Advice" (Sterling).
Gaiety.—"His Wife's Mother" (Wardour) and "Purchase Price" (Warner).
New Oxford.—"Grand Hotel" (M-G-M).
Piccadilly.—"Leap Year" (W. and F.).
Theatre Royal.—"Soldiers of Fortune" (U.A.) and "Drifting Souls" (Sterling).

Newcastle

New Westgate.—"Red Dust" (M-G-M) and "After Dark" (Fox).
Pavilion.—"Smilin' Through" (M-G-M).
Paramount.—"Madchen in Uniform" (National Distributors) and "Sporting Widow" (Paramount).
Queen's Hall.—"Smilin' Through" (M-G-M).
Stoll.—"Return of Raffles" (W.P.).

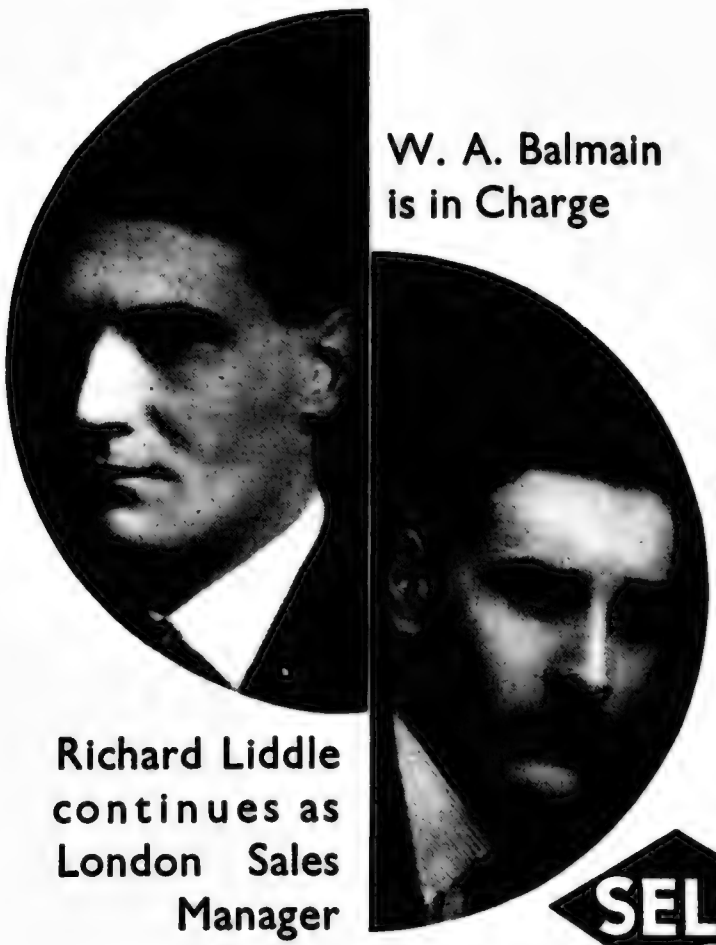
Sheffield

Albert Hall.—"By Whose Hand" and "Cornered" (U.A.).
Central P.H.—"Back Streets" and "My Pal the King" (Universal).
Cinema House.—"Smilin' Through" (M-G-M).
Hippodrome.—"Grand Hotel" (M-G-M).
Regent P.H.—"Rome Express" (Gaumont).

PUBLIC HALL AS KINEMA

The Committee of the Briton Ferry Public Hall are asking the Neath Town Council to take over the hall and its liabilities, amounting to some £3,500. The ratepayers of Briton Ferry have held a meeting urging the Council to take over the hall and lease it as a kinema or run it as such itself.

The Council has, in fact, already passed a resolution to take over this hall and kinema, but the Ministry of Health has raised objections to the expenditure and on other points concerned with its utilisation if taken over. Negotiations, however, are proceeding between the Council and the Ministry, and assent, possibly, will shortly be obtained.



W. A. Balmain is in Charge

Richard Liddle continues as London Sales Manager

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MORRISON STILL BUSY WITH F65 SET

FEATURES OF LOW PRICE QUALITY EQUIPMENT

THE last few months have seen several well-known talkie equipment firms retire from business. That this is primarily due to no universal depression is shown by the record of A. E. Morrison and Sons, Ltd., of Leicester, who state that they have actually in hand at the present moment no fewer than 22 contracts for installations.

The majority of these contracts relate to the F65 set, which sells at £325 complete for s.o.f. equipment.

The keynote of the set is reliability. The sound-head is of sturdy construction, with large-diameter sprockets (the sound sprocket, of course, driven), while the curved gate effectually prevents film buckle, ensuring the light beam always being in focus.

The Amplifier

The amplifier is also built throughout with a very wide margin of safety. As an example, all the condensers running at a pressure of 300 v. are actually rated to withstand 1,500 v.; the transformer feeding the power valves—a pair of 24D's in parallel, with a speech output of 16 watts—cannot be overloaded, since the primary carries only the speech impulses, which are fed to it through condensers. Rectification is by Westinghouse metal rectifiers, which are known as being more reliable than valves.

Faithful Reproduction

The speaker incorporates a 6-in. cone carrying the moving coil, and fitted with a large horn which has been specially produced, made in steel and encased in felt and wood, so that it shall amplify faithfully the full frequency range without causing any resonance, its natural frequency falling well outside the range reproduced.

The F65 set is made for halls seating up to 1,000. Two models are also made for smaller halls, known respectively as the F4, for halls up to 750 seats, and the U65 for halls up to 400.

Both these are similar to the F65, but less powerful. Where space behind the screen is inadequate for the full-length horn, a shorter model, needing a depth of only 3 ft., can be supplied.

The Brown Equipment

In addition to equipment of their own manufacture, Morrison's have purchased the stock of talkie equipment made by S. G. Brown, Ltd. (in liquidation), and can supply all spares and servicing for this system, to which they have worked out one or two improvements.

Another direction in which Morrison's specialise is battery chargers. Their standard job, having an output of 45 v., 6 a., is well known in many charging stations, while they have in hand at the moment one of the largest commercial battery-charging sets in this country, which is being built in conjunction with an electric vehicle which Morrison's have recently introduced.

Oxide Cathode Bulbs

When completed, this set will have an output of 10 kw., at a pressure of 30 v., 60 v., or 100 v. The set incorporates Philips oxide-cathode rectifier bulbs (described recently in the *Ideal Kinema and Studio*), two 50-amp. bulbs being fed in push-pull and giving full-wave rectification. It is found advisable to bias the intermediate electrode (corresponding to the grid in an ordinary valve) by means of a resistance and condenser to one of the working anodes, thus avoiding risk of back-coupling.

Exhaustive tests have proved this type of rectifier to be exceedingly efficient, and Morrison report a considerable demand for their sets.

NEW B.A. INSTALLATION

British Acoustic announce that no fewer than five theatres in the South of England are being equipped with their new type reproducer installations.

The theatres are:—Hippodrome, Brighton; Hippodrome, Southend; Hippodrome, Portsmouth; Empire, Penge; and the new Gaumont Palace, Cheltenham.

Three of the installations will include B.A. public address systems, and all reproducers selected are of the new type "Senior" models, for seating capacities up to 4,000.

The Observation Window

Technical Blemishes in Shorts

Dundee's Peculiar By-Law

THE modern studio is generally equipped with apparatus of the utmost precision, capable of absolutely first-class work. The average scenic or short, on the other hand, is only too often entirely marred, from a technical point of view, by the terrible mechanical condition of the apparatus employed.

IN the past month or two I have seen two shorts, both containing some very good photography, one ruined by a shaky tripod and bad lateral play of the film in the gate, while in the other certain panning shots showed that they had been taken with a gyroscopic tripod with very noisy gears, as betrayed by the jerky movements and consequent painful appearance of these shots on the screen.

IT is largely owing to such elementary defects that the average exhibitor frequently fights shy of shorts. If a film is worth producing at all, it is worth first taking a little trouble to have all the apparatus put in good working order, capable of turning out work of technical excellence.

A LIST of members in the February number of the *Journal of the Society of Motion Picture Engineers* shows the English membership to be 47, divided into 14 active members and 33 associate members. Many of these are also members of the British Kinematograph Society.

DRAFT by-laws under the Children and Young Persons (Scotland) Act, which have been issued to members of the Dundee Education Committee for consideration and approval, raise an important point.

MAINLY, these deal with the employment of children between the age of twelve and fourteen, but a section which deals with street trading appears to affect kinemas. It is proposed to prohibit boys under 17 and girls under 18 from engaging in street trading, and to licence boys between the ages of 17 and 18 for street trading upon certain conditions.

THE proposal prohibits any "licensed boy" entering any kinematograph hall or other place of entertainment for the purpose of "street trading," and as this term includes singing and performing for profit as well as selling goods, it is questionable whether such licensed youths can be engaged as programme, chocolate or cigarette sellers in Dundee kinemas.

ONE of the most stimulating fields of exploration to photographers is that of discovering the possibilities of the recently developed infra-red processes. Research workers have recently discovered that while infra-red rays will penetrate leaves and thin strips of wood, soot in the atmosphere is impenetrable. It is a little ironic that manufactured soot in the form of the projection carbon should be an agent of light, while, unmanufactured, it prevents light passing.

IN the projection room men have hitherto reigned supreme, but this week, at the Granada, Tooting, is an all-feminine week, and every department of the theatre has been invaded by "the monstrous regiment of women." It is only a temporary advance, and next week they fall back upon their reserve line, leaving the men to resume.

THE projection room, the organ, the boiler room have all been manned by women. As a stunt it is a good bit of publicity, but it will probably be a long time before women find their way into the engineering end in great numbers. The strain of sound projection and the long hours in a heated atmosphere renders it unsuitable employment.

J. BENSON.

THE ASTORIA, BRIGHTON

BUILDING ALREADY COMMENCED

Opening Set for November

BUILDING has commenced on the new super at Brighton for Astoria (Brighton), Ltd., 62, Shaftesbury Avenue, of which E. E. Lyons is managing director. Situated on an island site in Gloucester Place, the Astoria, as the new building will be known, will be of modern design and will incorporate all the latest features in kinema construction. E. A. Stone and Partners, of 26, Berkeley Street, W.1, are the architects.

It is estimated that the cost will be from £70,000 to £80,000. Seating accommodation will be provided for 2,000 persons and the interior decorations will be on atmospheric lines. Special provision is to be made for stage presentations, while a lounge and tea-room seating 200 persons will be included.

The contract for the construction is in the hands of Griggs and Son, Ltd. Major C. H. Bell, O.B.E., of National House, Wardour Street, is in charge of the electric and sound installation.

Elevation of the Astoria, Brighton, as projected by its architects, E. A. Stone and Partners

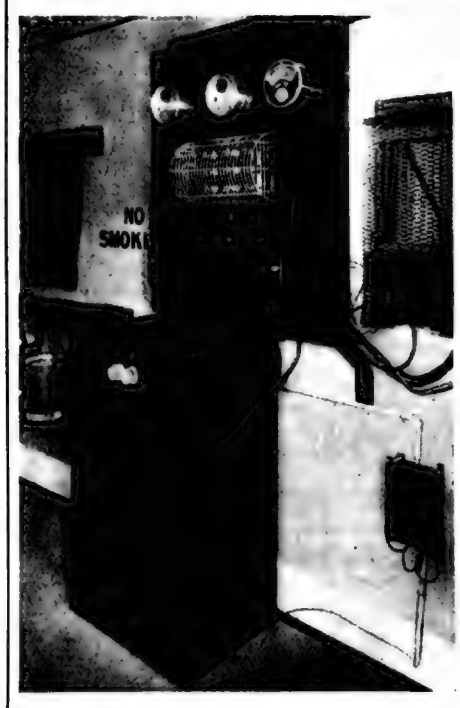
OXIDE CATHODE RECTIFIERS IN USE

TESTIMONY ADDUCED BY PLEASED EXHIBITORS

A PHILIPS oxide-cathode rectifier, of the type described in the January issue of the *Ideal Kinema and Studio*, has been installed by G. R. Searle at the Academy Cinema, Oxford Street, W.1. As will be gathered from the illustration of this particular installation, the equipment is exceedingly compact, and is already proving its efficiency.

A further proof of the efficiency of this apparatus is contained in a letter received from Robert Plummer, manager of the Saddleworth Palace, Uppermill, where a 80 v. 70 a. set was installed some time ago, replacing a gas engine. To quote from the letter: "The rectifier has been installed now for some considerable time, and we are pleased to say has given every satisfaction. It has not given the slightest trouble, and, much to our surprise, the cost of current is practically the same as gas.

"This is more than we expected, especially taking into consideration the fact



The Philips Oxide Cathode Rectifier

that the rectifier is used to a greater extent than the gas engine set.

"The cost of gas was 3s. 5d. per 1,000 cub. ft. (150 gas units), and the cost of electricity is 4d. per unit."

As already explained, this equipment works on exactly the same principle as an ordinary amplifier valve. Having no moving parts whatever, it needs no attention, while it has an abnormally high efficiency.

Guild Activities

A SHEFFIELD COURT?

On Sunday next, February 19, the chairman, secretary, and several members of the Council of the Manchester Court are visiting Sheffield at the invitation of T. C. Churchill to hold a meeting at 11 a.m. at the Cambridge Hotel. The objects of the meeting are to explain the functions and aims of the Guild and to supply any information with a view to establishing the Sheffield Court.

Mr. Churchill has done a great amount of spade-work and from the results of this it is hoped that the Sheffield Court will be ratified at an early date as a branch of the Guild of British Projectionists and Technicians. All who are interested in the work of the Guild are invited to attend.

The Manchester Court is holding its second cabaret supper-dance at the Piccadilly Theatre, Manchester, on Tuesday next, February 21, from 11 p.m. to 3 a.m. Tickets are 5s. each. This function is specially interesting as Stan. T. Perry, president, will be present for the first time, and has promised to address the gathering.

'GRAND HOTEL' IN BRIGHTON

GIANT CAMPAIGN WAGED BY P. G. LUNDY

"GRAND HOTEL" (M-G-M)—which today (Thursday) concludes a remarkably successful Brighton premiere at the Savoy—was the subject of an intensive showmanship campaign by General Manager P. G. Lundy. The film has drawn crowded audiences to the Savoy each day for a fortnight, and public interest in this notable first-run "scoop" has been greatly stimulated by the novel tie-ups in Mr. Lundy's campaign.

Not the least interesting was the tie-up with Brighton's own Grand Hotel, on the front. By a happy interchange of courtesies between the two managers, the whole of the staff of the hotel were invited to witness the rehearsal of the film. In return, a card drawing attention to the film was placed in every bedroom of the Grand Hotel.

Staffords, one of the leading local stores, specially featured a display with "Grand Hotel" perfume and cut-outs from the film, and *quid pro quo* in this case being an appropriate screen slide.

The sale of the book, "Grand Hotel," was extensively advertised, and Mr. Lundy was able to arrange effective tie-ups with leading booksellers in Brighton and district, as well as at Eastbourne and Worthing.

Mr. Lundy also took full advantage of the fact that the main circular vestibule of the Savoy lent itself ideally for transformation into a hotel foyer, the attendants being dressed as commissionaires with "Grand Hotel" on their peaked caps.

In his miniature theatre over the pay-box, Mr. Lundy erected a colourful representation of the bedroom scene between Greta Garbo and John Barrymore, the whole lit with concealed lighting.

During the run of the film, Sherrys (Brighton's chief palais de danse) ran a special "Grand Hotel" competition, the prizes being free seats at the Savoy.

Special advertising features were also employed on posters and in the local Press to keep the film prominently before the public.

GLASGOW EXPLOITATION
"Grand Hotel" Goes over Big

"Grand Hotel" (M-G-M), which is being screened for a fortnight simultaneously by three first-run houses in Glasgow—La Scala, New Bedford, and Regent—each house running five shows a day, has been the subject of an intensive publicity campaign.

At La Scala, Manager Reed had a great display of posters and cut-outs and, in addition, by a tie-up with Copland and Lye, had an attractive window display advertising the film and "Grand Hotel" perfume.

The floor of the window was covered with boxes and bottles of the perfume, which showed up well against the black background.

At the rear of the window was a large model of the revolving doors of an hotel with people passing in and out, and nearby was a list of the cast of the film.

At the New Bedford, Manager Frutin made use of the seven floodlights which illuminated the façade of the house.

On the front above each light was a large cut-out of the face of each of the six stars, and above the centre light was a big cut-out of an ornamental chandelier embellished by about forty candles.

BRISTOL PRESS TIE-UP
Large Space for "Grand Hotel"

To boost "Grand Hotel," which he was showing at the King's, Bristol, H. M. Burge relied entirely upon the hoardings and theatre and newspaper publicity. He put out specially designed 48-sheets, and a number of extra double-crowns, in addition to his usual bills.

Some thousands of folders, in the form of a volume of the novel, were distributed from house to house. He also made a feature of his vestibule display. A string of stars hung across the vestibule, the name of each of the most prominent artistes in the cast being in the centre of a star, each of which was of a different colour, with ribbon streamers hanging from the bottom point of the star.

H. Burge also arranged an effective tie-up with the *Bristol Evening World*, and in the Saturday's edition of that paper two whole columns were devoted to the film. This was followed by a 6-in. double column advertisement of the run, and below this again was a similar size space which had been secured by the Bristol Grand Hotel.

The front of the Paramount Theatre, Manchester, disguised as an asylum entrance during the "Crazy Week" run by Billy Greenfield to publicise HORSE FEATHERS (Paramount)

Manchester Crazy Week

RIOT OF FUN AT PARAMOUNT THEATRE DURING RUN OF "HORSE FEATHERS"

IT is the general consensus of opinion that Manchester saw one of its finest "stunts" on the occasion of Paramount's "Crazy" Week, with the Marx Brothers leading in "Horse Feathers."

Manager W. Greenfield, whose abilities are well known, exceeded all expectations. Everybody went crazy!

For some weeks prior to the opening, notification was given in the Press and in the throwaway programmes of the coming event.

From the front of the house to the back it was crazy. The front was built up to look like an asylum doorway, with two attendants in uniform on guard with carbines at the slope. In the entrance the attendants were dressed as Harpos, Chicos, and Grouchos, just doing as they liked and directing people to their seats in their own way. In the case of Harpo, each man assuming that character had to be dumb. The result may be imagined when patrons addressed them.

In the vestibule was a camera and a microphone on the table operating the "Crazy" Paramount Sound News.

Numbers of people sat down, and Harpo cranked the camera, after which they were given a ticket which, on examination, turned out to be a request to see "The Blonde Venus" next week!

Upstairs in the vestibule patrons were surprised to find more "Marx Brothers," and the lady attendants were dressed as nurses. Settees were placed outside the doors leading into the theatre, and the "brothers" lay on them with a rope attached to the handles of the door, so that they merely pulled the rope for people to enter!

That several of the "nurses" had gruff voices—which disclosed they were males!—was just another crazy idea that set patrons laughing.

The scheme carried through right to the stage, where a routine had been set for the orchestra, who entered from the back of the theatre playing "Crazy People."

The whole show was a riot for nearly an hour, and the "turns" for the week entered into the crazy spirit.

They included Haver and Lee, the broadcast gangsters; Dare and Yates, acrobatic absurdities; and McRae and Le Port, on the trapeze—a great act this—assisted by members of the staff and special gags.

The show received a most eulogistic Press.

BIG PUSH FOR RADIO SUPER

"Hounds of Zaroff" as Serial in Provincial Papers

A FEW weeks ago it was announced that Radio Pictures was organising the publication of a syndicated serial version of "Hounds of Zaroff," to appear a week ahead of release date in each locality

This serial, which is in seven fully illustrated instalments of two full newspaper columns each, is to appear in the following newspapers, at dates a week ahead of local showings, thus affording exhibitors playing this powerful Merian Cooper-Ernest Schoed sack drama, which features Leslie Banks, an admirable opportunity for exercising their ingenuity in effecting tie-ups with the newspaper covering their area:—

Barry Advertiser, Nuneaton Observer, Bootle Times, Derbyshire Mercury, Ashbourne News, Alfreton and Belper Journal, Nottingham Evening News, Newark Advertiser, Bedford Record, Berkshire Chronicle, Sussex Daily News, Ipswich Evening Star, Perthshire Advertiser, Buchan Advertiser, Leytonstone Express and Independent, Islington and Holloway Press, Kensington News, Marylebone Record, Cheam Times, Brixton Free Press, Willesden Chronicle and Herald, Birmingham News, Staffs Chronicle, Barrow Guardian, South Wales Press, and *Kelso Chronicle.*

Any additions to this list will be notified later, as other areas may be covered for subsequent runs.

Radio is supplying complete stereos of both typesetting and illustrations to all newspapers using this feature.

Result of Radio's "Bring 'Em Back Alive" Exploitation Competition will be announced next week

SAYING IT WITH MUSIC
"Tell Me To-night" Boost

Manager Gregory, at the Regent, Hanley, is working in conjunction with various gramophone dealers for publicity in connection with "Tell Me To-night" (W. and F.).

In addition to huge bills advertising the film, and the fact that records of the theme song can be obtained from the stores, an attractive window display of records is responsible for more than a passing glance.

GOOD WORK AT NUNEATON

N. SCOTT-BUCCLEUCH SCORES WITH ORIGINAL IDEAS

ONE of the most consistent showmen in the Midlands is N. Scott-Buccleuch, manager of the Hippodrome, Nuneaton, who, each week, presents something fresh to arouse the interest of his townfolk.

For "The Silent Voice" (Warner), he placed in the foyer a radiogram, on top of which was a broken record, with appropriate announcements upon the film. Prior to the showing he arranged three loud-speakers in various parts of the house. These were connected to the non-sync, and so controlled as to make each speaker independent in its action. During the showing of the trailer, the record of John McCormack singing "Somewhere a Voice is Calling" was played, coming first from one part of the theatre and then from another. To exploit "Crowd Roars" (Warner), he enlisted the services of a local competition motor-cyclist, who, attired in racing outfit, and carrying announcements, toured the district for ten miles' radius.

"Grand Hotel" (M-G-M) is due at the Hippodrome, and to publicise this, N. Scott-Buccleuch has had the glass panels of the entrance doors covered with semi-transparent paper with "Grand Hotel" written across, and turned the foyer into a replica of a reception room of an hotel.

FREE MASCOT RECORDS
For "Say it with Music"

Lady patrons of the Mascot, Westcliff, were presented with free gramophone records by Gordon Padovan to boost the showing of Jack Payne and His Band in "Say It With Music," which he advertises for four performances a day, 2.10, 4.45, 7.20, and 9.50. The record, a double-sided miniature one, with titles, "Jack Payne and His Band" and "Say It With Music," had a link-up with a multiple store in Southend, where records of the hits in the talkie could be had. A further tie-up with theatre and store consisted of a banner across the High Street at the store, giving the news of the Mascot's showing and the prices of the records of the songs that could be heard at the theatre and in the shop.

In order to boom still further Jack Payne and His Band, Gordon Padovan for a week turned one side of the Mascot Kinema Café into a music saloon, brilliantly lighted with fairy electric bulbs and all the pictorial effects he could muster. In soft and subdued tones, a radiogram link-up with a Westcliff radio firm, played Jack Payne selections.

"ROME EXPRESS" CRITICS
Stars in Order of Merit

When showing "Rome Express" (Gaumont) at the Regent, Bristol, last week, H. V. Davids arranged a competition for patrons. In a local paper voting lists were printed giving a list of the ten stars in the film, and patrons were asked to place these in what they considered was the correct order of merit judging by their performance in the film. The film critic of the paper prepared his own list, and the prize-winners were those patrons whose list tallied most nearly with his own list.

A COLD BOOST
Bristol Shivers at "Igloo"

The front of the Bristol Hippodrome was in keeping with the climatic conditions of last week when George A. Higgs boosted "Igloo" (Universal) by dressing the front of the house to resemble as near as possible the frozen wastes of the Arctic.

A huge cut-out of an ice scene occupied the front of the theatre above the canopy, while the entrance to the vestibule also represented ice and snow.

The cashier, and the attendant in the chocolate kiosk, were attired in the furs of Eskimo maidens, while the commissionaire was in a trapper's rig-out. Two stuffed seals at the entrance added a further touch to the lay-out.

A LIVING EXHIBIT WILL ALWAYS DRAW A CROWD

We hire out Tigers, Elephants, Lions, Bears, Monkeys, for foyer display or parade for the run of film and cheaply.

Ask for particulars.

B. G. CHAPMAN, LTD., 24, Tottenham Court Rd., London, W.1.

A foyer display by Frank Riego, of the Palace, Erdington, for REBECCA OF SUNNYBROOK FARM (Fox)

An appropriate atmosphere for FIRES OF FATE (Wardour) introduced by the manager of the Hippodrome, Blackpool

The headless figure used by C. Kohn of the Hippodrome, Ipswich, to exploit HERE'S GEORGE (P.D.C.)

The display of SIGN OF THE CROSS (Paramount) stills at the Carlton, Haymarket, is proving a great attraction

HEADLESS BUT HEEDED

IPSWICH MANAGER'S NOVEL APPARITION

THE Eastern Counties have traditions of spooks who walked about with their heads under their arms. Charles Kohn, manager of the Hippodrome, Ipswich, turned local superstition to good account in the stunt illustrated on this page, when boosting "Here's George" (P.D.C.). The figure who had "laughed his head off" was, nevertheless, able to see through his gauze shirt-front, and Ipswich, careless of its reputation as the capital of Silly Suffolk, laughed immoderately, as police held up the traffic for the decapitated one.

Congratulations are due to Manager Kohn for some clever throwaways for films shown recently, such as: "You won't be SORRY YOU'VE BEEN TROUBLED to read the inside of this leaflet," with George Arliss on the front. A film-judging competition was also a popular success, and provided a number of new names for the mailing list.

SMART WORK AT UPMINSTER
Donald Calthrop's Visit

The maximum publicity was obtained by Frank Clifford, manager of the Capitol, Upminster, Essex, on Thursday, for "Rome Express" (W. and F.). Not only had an attractive lobby display been arranged, but during an interval in the evening Donald Calthrop, who has one of the principal parts in the film, made a personal appearance on the stage.

With the witty speech of D. Calthrop, this alone would have been a good piece of work, but Mr. Calthrop's visit was also arranged in order that he might hand over a cheque for £118 6s. 3d. to Ambulance Officer Noble. This sum was the proceeds of a Sunday concert recently held at the Capitol.

MAKING A LOCAL FILM
Peterborough Manager's Enterprise

Hugh C. Ryder, manager of the City Picture House, Peterborough, put a novel publicity stunt into operation last week. He is making a film of the city and district, entitled "Peterborough To-day," which will be screened at a later date at the City with a running commentary.

Scenes of shoppers were taken on Wednesday, which is market day. The camera was mounted on the top of Mr. Ryder's car, on which was also an Esquimaux hut and "ice," advertising "Igloo" (Universal). An announcement of the next week's programme, together with the name of the theatre, were prominently displayed.

ARLISS ATTRACTIVENESS
Manager Mails Patrons

L. Lewis, manager of the Theatre Royal, Manchester, got out a very attractively-worded card, printed in blue typescript facsimile, to draw attention to "A Successful Calamity" (Warner). He mailed 3,000 of these to patrons and to the clergy, who have become ardent Arliss fans since their free invitation to see "The Silent Voice"

AROUND LONDON with the SHOWMAN

Mummies in West End—Astoria's Third Birthday—Wembley Musical Show

SCENES of enthusiasm accompanied the initial launching of Universal's "The Mummy" at the Capitol.

Queues many deep formed round the theatre long before opening, and hundreds of people had to be turned away even before the first screening of the picture. The result was that an hour before the second house, queues numbering several hundreds were marshalled round the building. Both houses registered capacity, with every available standing-room space occupied.

Intense interest was created in the picture through the skilful publicity campaign originated in the last few days. Many Londoners were surprised to meet real, live mummies walking about the West End, while in response to an advertisement for a 3,700-years-old mummy, several columns of newspaper space and replies from all over the country were received by Universal.

A mummy arrived at Film House on Saturday morning, and gave Universal executives the queerest half-hour of their careers. These are only two of the factors in a successful campaign which has seized upon the wonderful possibilities of "The Mummy."

"The Old Order Changeth —"

Visiting the houses on the P.C.T. circuit in the West End, I noticed a subtle change. One is only too conversant with the annoyance occasioned by a careless usherette who, in showing one to their seat, projects a white beam into the eyes of the already-seated patron. This has now been remedied in so far as the torches are now fitted with a green bulb, which has the value of not being so brilliant as the white light and is equally effective. The idea was, I believe, first introduced at the New Victoria by Jack Hanbury. Now it is universal in the West End.

West End "General Post"

A number of managerial changes have been made in the houses in the West End on the P.C.T. circuit, resulting in a virtual "General Post." W. P. Fisher, for many years at the Tivoli, has gone to the Astoria, Charing Cross Road. He is relieved by W. B. Seal, of the Capitol, Haymarket. T. Barker, of the Streatham Gaumont Palace, takes his place, and Ernest Bassil, from the Astoria, is now at the New Victoria.

Astoria Anniversary

Commencing on Monday, the Old Kent Road Astoria celebrated its third anniversary, and upon this occasion, in addition to the usual film programme, Charles Penley produced a spectacular cabaret, "Back to Prosperity," in which the following artistes appear:—

Berinoff and Charlot, Harry and Marjory Ristori, Max and Harry Nesbitt, Peter Bernard, Buchel Revel and Courtney, Michael Dore Septette, Rosalind Wade, the Dennis Boys, the Victoria Girls, the Astoria Girls, and the Twelve Super Blondes, whilst on the musical side there will be an orchestra of 60 performers, under the batons of Michael Dore, Anton and Godowsky.

The stage set, which was of extraordinary magnitude, is of solid structure—25 ft. high by 40 ft. wide—and has been expressly built at the Paramount workshops at Brixton for this purpose. The dresses, some 140 in number, are being made by Messrs. Raynes, of Rupert Street.

Musical Show at Wembley

When I paid a matinée visit to the Majestic, Wembley, I was surprised at the excellent business being done with "Rome Express" and greatly interested in a very artistic stage show produced and presented by the manager and organist, Leslie and Chas. H. Cooksey.

It was a "Symphony in Blue," played and danced in an artistic stage set of various shades of the colour by a talented amateur company chiefly recruited from the members of a local dancing academy.

There is no orchestra engaged at the theatre, but Cooksey put over an effective and adequate organ accompaniment to the various items and interspersed an organ solo; in fact, arranged the whole sequence of musical items himself in a very creditable fashion.

The first number, "The Blue Danube," was a dancing ensemble for a clever troupe of eight girls who, for rhythm and general deportment, would put many professional troupes in the shade. Miss Doreen Mitchell sang "My Blue Heaven," a new successful ballad number, with success, and this was followed by "The Rhapsody in Blue" as organ solo on the Compton organ, which is a large three manual model. Miss Eileen Tapperell and Albert Beattie danced and sang "In the Blue of the Night" Valse and "Bye-bye Blues" made an effective ensemble finale.

Chas. Cooksey has only been at the Majestic for a month, but he has already become popular with the patrons. He was formerly at the Majestic, Staines, for the same firm, and previous to that had experience at the Coronet, Notting Hill Gate, the Capitol, Forest Hill, and was also musical director at the Grand Theatre, Holloway. He also plays the piano, violin and saxophone and plays regularly as solo organist for the Sunday League at the Lewisham Town Hall, S.E.

"Rome Express" Arrives at Croydon

The obvious publicity display, a train, for exploiting "Rome Express" was commendably improved upon at the Davis Theatre, Croydon.

Fortunate in the possession of a spacious vestibule, the management staged a full-size replica of the corridor of the "Rome Express." The familiar scene from the film was faithfully reproduced, and full-size "cut-outs" of the artistes completed the realism. The display was constructed in the theatre's scenic studio, and H. Hooker, the scenic artist, is to be congratulated on the very fine piece of work.

"Save Your Pennies"

Visiting the Hammersmith Gaumont Palace, I thought I had found "Tom Tiddler's" happy hunting ground. In the vestibule there was apparently a number of pennies lying on the ground, which deceived patrons equally with myself. It was later explained by Dick Read that the "pennies" were a little publicity stunt, used generally in connection with the general release of "Rome Express." When a patron picked one up, he, or she, found an injunction on the reserve side to "Save Your Pennies for the 'Rome Express,' coming shortly."

Ealing Repertoire Weeks

Repertoire Weeks are not a new idea, but on the other hand they make an appeal to audiences when the thing is not overdone.

At Ealing, and Northfields, I see that the Walpole and the Avenue, both under the same control, are featuring the idea. The Walpole, where H. Usher is in charge, is to run a "George Arliss Week," when a triple change of programme will be made. The Avenue Kinema is holding an "All British Week," which also might almost be called a "laughter week," for T. V. Comer, the manager, proposes to show six comedy films —"Jack's the Boy," "Mischief," "Leap Year," "The Chance of a Night-time," "Rookery Nook," and "Splinters in the Navy."

"Telling the Tale"

Harry Sanders, of the Lido, Islington, hit upon an ingenious idea to "boost" "The Tempest" (W. and F.).

A week or so prior to the screening of the film he appeared on the stage and extolled the virtues of the picture, and invited the audience to express an opinion as to whether they desired to see it. On the early occasions he noticed that the audience showed a luke-warm interest in his speech. He, therefore, touched the psychology of his patrons by remarking that he was sure all "intelligent picturegoers" would enjoy the film. The appeal to the intelligent people had an immediate response, and practically every "house" voted for the picture.

Special publicity matter emphasised the entertaining value of the picture, and stressed the point that it was being shown "at the special request of the majority of Lido patrons."

LONDONER.

One of the mummies sent to Universal in connection with the campaign for THE MUMMY at the Capitol, Haymarket

FLYING BRIDE AT BRISTOL

W. COLLINGS TWO-IN-ONE BOOST

W. COLLINGS used a clever stunt to exploit both the features which he was showing in his programme at the Stoll Picture House, Bedminster, Bristol. The films were "Sky Bride" (Paramount) and "Wedding Rehearsal" (Ideal).

Engaging a man and a girl, W. Collings dressed them in flying kit and sent them round the district in a taxi-cab, on the back of which was a large announcement, which read: "The Sky Bride's Wedding Rehearsal, Stoll Picture House."

Three times each day, immediately before the picture was due to start, the "bridal pair" drove up in the taxi to the kinema entrance, and alighting, entered the house and walked through the stalls to the back of the stage.

In addition, W. Collings ran a flight-judging competition on the Wednesday, when he travelled in an aeroplane from the Bristol Airport and circled three times round the theatre. Due notice of the flight had been given in the newspapers, and people were asked to estimate the height of the 'plane when over the theatre, the first prize for the nearest correct estimate being a trip by air from Bristol to Cardiff and back.

LONG-DISTANCE PUBLICITY
Manchester Boosted at Euston

What is the greatest distance over which a kinema has ever advertised its programme? Two hundred-odd miles separate London and Manchester, and Manager Cox, of La Scala, in Cottonopolis, had handbills of his programme delivered in their hundreds at Euston Station last Sunday week.

A heavily patronised cheap excursion train ran to London on that day and as the trippers reached Euston at midnight on their return journey they were handed handbills advertising Monday's programme at the Scala. Other handbills were placed in the coaches of the train—a reminder to the travellers that good old Manchester could still provide them with entertainment.

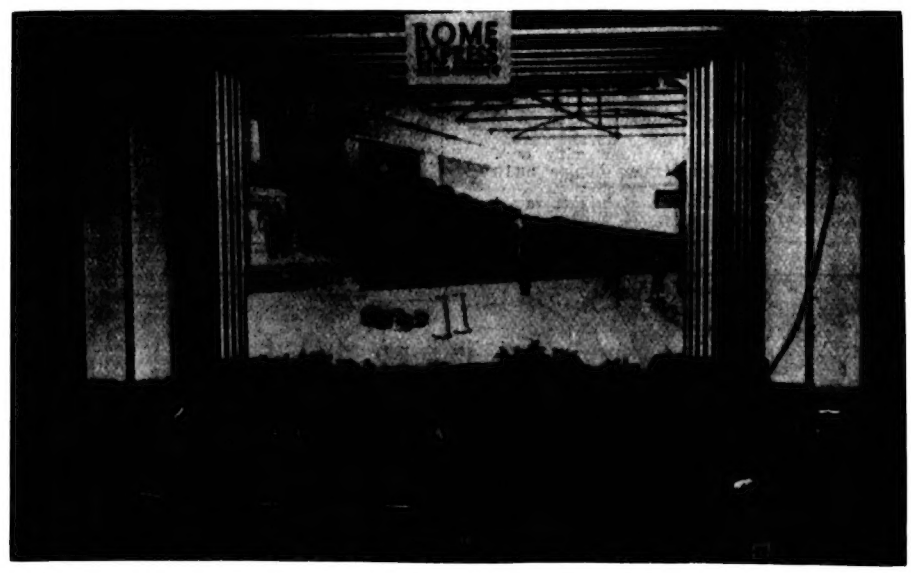
LANDSCAPE ATTRACTION
For "Rome Express"

Moving trains are the delight of adult and youngster alike. E. C. H. Rowland, general manager of the New Cross Kinema and Palais de Danse, recognising this, arranged a very attractive vestibule display of moving trains on a landscape of trees and fields, with a real waterfall. The whole was electrically worked and advertised "Rome Express" (W. and F.).

The scena caused considerable interest and was on view for a fortnight to the public from 10 a.m. to 11 p.m. The outfit was valued at £60.

At the rear was a large poster of a train entering a platform.

A beautiful vestibule display designed by Billie Tyne of the Ritz, Edgware, for SMILING THROUGH (M-G-M). Real flowers and artistic lighting added to the attractiveness of the display



This realistic scene with moving train gave an excellent boost to E. C. H. Rowland's presentation of ROME EXPRESS (Gaumont), at the New Cross Kinema

March 27 Releases

A VARIETY OF THEMES

Classics and Dance Items

To Produce Atmosphere

Compiled and Arranged by A. W. Owen

RELEASES this week presented several difficult problems in deciding upon suitable music for atmospheric interludes, chiefly because of the absence of suitable records, but, I think, after lengthy catalogue searches, that they are the best obtainable for our purpose.

Two violin solos are featured, "Chanson Indoue" for the film "Thirteen Women," with the half-caste star role, and "Legende" (Wieniawski) for the crime drama, "The World, Flesh and the Devil," both fine records of talented players and quite adaptable for synchronisation purposes with the organ.

The two theme songs, which are included in the sound musical reproduction of "Sleepless Nights," are recorded in duet form by the two artistes in the film (Stanley Lupino and Elsie Carlisle), and should be played, merely as an introductory entr'acte.

The Roy Fox dance band medley of popular favourites, suggested for the "Night Mayor," is strong enough to be used as a separate entr'acte if time permits performance in its entirety.

Good popular classical items include Wormser's melodic "L'Enfant Prodigue," the "Chant Elégiaque" of Tschaikowsky, and "Mors et Vita," from Gounod's "Judex," and are all familiar to patrons of the silent film days, who will welcome their revival.

"BLONDE VENUS" (Paramount)

CERT. A. 8,200 ft. Reg. No. F.8016. Reviewed in *Kine.* November 3, 1932.
PUBLICITY.—One 48-sheet, two 12-sheets, three 6-sheets.
STARS.—Marlene Dietrich, Herbert Marshall, Carry Grant.
ATMOSPHERE.—Marital drama in which the sex element assumes the garb of purity, and there is a strong "child" interest.
ORCHESTRA.—"L'Enfant Prodigue." Fantasie. Wormser. Arranged by C. Woodhouse. (Boosey-Hawkes.) Excerpts chosen to suit length of selection required.
ORGAN.—As orchestra, with adaptation from piano-conductor copy, either for solo presentation or synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"L'Enfant Prodigue." Fantasie. Wormser. Recorded on H.M.V. B.3761 by De Groot and his Orchestra. Either part I or II are complete as an interlude.
LIGHTING EFFECTS.—Blending of soft tinted colours in varied and well contrasted sequence.

"MARRY ME" (Ideal)

CERT. U. 7,800 ft. Reg. No. Br.7957. Reviewed in *Kine.* October 13, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Renate Muller, Harry Green, George Robey.
ATMOSPHERE.—Romantic musical comedy production.
ORCHESTRA.—"The Merry Widow." Selection. Lehar. (Chappell.) Excerpts which should include "When We Are Married," the famous valse song refrain and the last finale section.
ORGAN.—As orchestra, using piano-solo copy for both solo presentation and synchronisation with record, as detailed for non-sync.
NON-SYNC.—"The Merry Widow." Lehar. Either the selection (2nd side only) recorded on Columbia D.X.64, the Vocal Gems (2nd side only) recorded on Columbia D.X.159, or the valse song only, recorded on Columbia D.B.9460 by Paul Whiteman and Orchestra.
LIGHTING EFFECTS.—Blendings of bright contrasting colours.

"BLIND SPOT" (Warner)

CERT. A. 6,796 ft. Reg. No. Br.7938. Reviewed in *Kine.* October 6, 1932.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Percy Marmont, Muriel Angelus.
ATMOSPHERE.—Neat crook drama, with a Raffles' theme and appealing paternal sentiment.
ORCHESTRA.—"Chant Elégiaque." P. Tschaikowsky. (Boosey Hawkes.) Played with cuts as introductory interlude only.
ORGAN.—As orchestra, using piano-solo copy for adaptation for solo interlude. No synchronisation possible as no record available.
NON-SYNC.—"Desespoir." Dramatic entr'acte. Zamecnik. (Keith Prowse.) Recorded on Columbia D.19246 by the Company's Symphony Orchestra. (Special Film Catalogue List.) Played as introductory interlude only.
LIGHTING EFFECTS.—Deep amber, purple and deep crimson, as end of interlude synchronises with screening of first subtitle of film.

"SLEEPLESS NIGHTS" (Wardour)

CERT. A. 6,500 ft. Reg. No. Br.8059. Reviewed in *Kine.* November 10, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Stanley Lupino, Polly Walker.
ATMOSPHERE.—Merry bedroom farce, with special musical sound accompaniment, which includes two popular theme songs.
ORCHESTRA.—Medley of theme songs, "Just One More" and "I Don't Want To Go to Bed." Introductory entr'acte only.
ORGAN.—As orchestra, using professional song copies for solo presentation, but piano orchestral copies if synchronising with either of theme records detailed below for non-sync.
NON-SYNC.—Medley of theme songs, recorded on Decca F.3319 in duet form with orchestral accompaniment, by Stanley Lupino and Elsie Carlisle.
LIGHTING EFFECTS.—Blending of bright, varied and well contrasted colours.

"THE NIGHT MAYOR" (U.A.)

CERT. A. 6,093 ft. Reg. No. F.7962. Reviewed in *Kine.* October 20, 1932.
STARS.—Lee Tracey, Evelyn Knapp.
ATMOSPHERE.—Comedy-drama of a small town reform committee who endeavour to turn their mayor out of office because of his interest in an actress and gay night club life.
ORCHESTRA.—Medley of dance tunes, such as "The Night When Love Was Born," "Lullaby of the Leaves," "We Just Couldn't Say Good-bye," and "Masquerade," using record detailed for non-sync in partial synchronisation.
ORGAN.—Medley as above, using professional song copies when synchronisation with record is attempted.
NON-SYNC.—A medley of dance favourites recorded by Roy Fox and his Café Anglais Band, on Decca K.688 (2nd side of record).
LIGHTING EFFECTS.—Blendings of bright and well contrasted colours.

"CROSS EXAMINATION" (Pathe)

CERT. A. 5,600 ft. Reg. No. F.8120. Reviewed in *Kine.* December 1, 1932.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—H. B. Warner, Sally Blane, Donald Dilloway
ATMOSPHERE.—Trial drama of a son charged with the murder of his father. Strong circumstantial evidence is finally discredited by clever cross-examination.
ORCHESTRA.—"Mors et Vita." "Judex." Gounod. (Novello.)
ORGAN.—As orchestra, using special organ arrangement by Dr. West for adaptation, either for solo presentation or for synchronisation with record as detailed below for non-sync.
NON-SYNC.—"Mors et Vita. "Judex." Recorded on H.M.V. C.1969 by Dr. Malcolm Sargent and the new Symphony Orchestra.
LIGHTING EFFECTS.—Blending of amber, deep purple, orange and crimson tints.

"SHERLOCK HOLMES" (Fox)

CERT. A. 5,692 ft. Reg. No. F.8159. Reviewed in *Kine.* December 8, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Clive Brook, Miriam Jordan.
ATMOSPHERE.—A modernised version of the famous Sherlock Holmes series, in which fast motor cars, gangsters and a love element are introduced.
ORCHESTRA.—"Orpheus in the Underworld." Overture. Offenbach. (Boosey-Hawkes.) Portion of the slow movement can be cut with advantage.
ORGAN.—As orchestra, using any piano-solo edition either for solo work or adaptation for synchronising with record as detailed below for non-sync.
NON-SYNC.—"Orpheus in the Underworld." Overture. Offenbach. Recorded on Columbia D.B.9646 by the Lucerne Kursaal Orchestra (Part II only can be used for short selection.)
LIGHTING EFFECTS.—Blendings of violet, orange, purple and amber.

"THIRTEEN WOMEN" (Radio)

CERT. A. 5,365 ft. Reg. No. F.8108. Reviewed in *Kine.* December 1, 1932.
PUBLICITY.—One 12-sheet, two 6-sheets.
STARS.—Irene Dunn, Ricardo Cortez, Myrna Loy.
ATMOSPHERE.—An occult theme showing the power of auto-suggestion and its danger to susceptible women.
ORCHESTRA.—"Chanson Indoue" from "Sadko." Rimsky-Korsakov. (Boosey-Hawkes.)
ORGAN.—As orchestra, using piano-conductor copy of above orchestration for adaptation either for solo presentation or for synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"Chanson Indoue," from "Sadko." Rimsky-Korsakov. Recorded on Columbia D.B.3919 by Jean Lensen and his Orchestra.
LIGHTING EFFECTS.—Blending of deep blue, violet, orange and purple.

"THE WORLD, THE FLESH, AND THE DEVIL" (Radio)

CERT. A. 4,805 ft. Reg. No. Br.8107. Reviewed in *Kine.* December 1, 1932.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Isla Bevan, Harold Huth.
ATMOSPHERE.—Crime drama of the attempts of an illegitimate son to cheat the rightful heir, stooping to murder, makes a slip and finds retribution.
ORCHESTRA.—"Legende." Wieniawski. (Lafleur.) Violin solo and orchestral accompaniment arrangement.
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of above orchestration and synchronisation with violin solo record, as detailed below for non-sync.
NON-SYNC.—"Legende." Wieniawski. Recorded by Arthur Catterall on Columbia D.B.9359. (Violin solo with pianoforte accompaniment.) Or "Remordo." Dramatic entr'acte. Zamecnik. Columbia No. D.19250. (Special Film Record Catalogue.) The latter played as an introductory entr'acte only.
LIGHTING EFFECTS.—Blending of deep tinted dramatic colours.

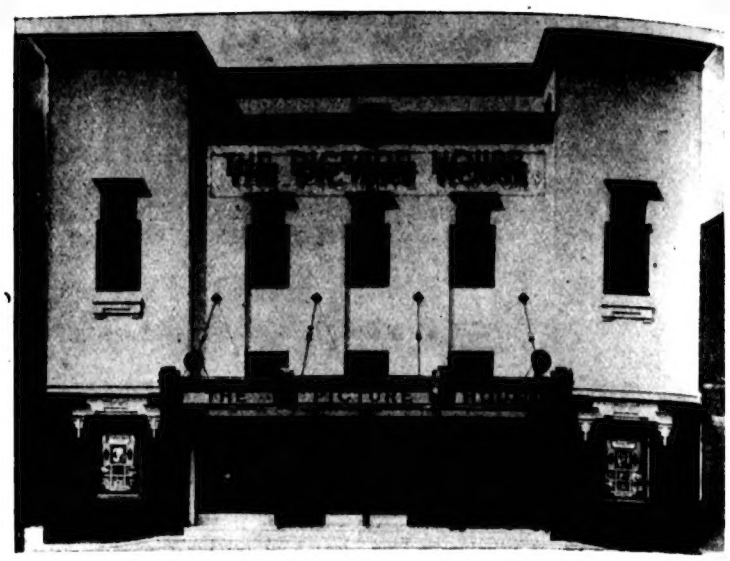
"WHITE ZOMBIE" (U.A.)

CERT. A. 6,275 ft. Reg. No. F.7880. Reviewed in *Kine.* September 22, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STAR.—Bela Lugosi.
ORCHESTRA.—"Hiawatha" Suite (No. 4 only). Coleridge-Taylor. (Boosey-Hawkes.) Played as introductory entr'acte only.
ORGAN.—As orchestra, using pianoforte-conductor copy for adaptation.
NON-SYNC.—Overture. "Solennelle Pares" (Andante section played as introductory entr'acte only). Recorded on Columbia D.11064 (special film catalogue record) by the company's symphony orchestra.
LIGHTING EFFECTS.—Black out, slow flood of deep purple, amber and reds, as last notes of entr'acte synchronise with first sub-title of film screening.

FILM TELLS THE DEALER W.E. Screening at Car Works

A Western Electric portable sound system was used at the Chrysler Motor Co.'s annual sales conference last Thursday, February 9, to screen, amongst other films, one introducing the company's latest low-priced car.

To augment the film demonstration, Western Electric also installed a portable music system complete with announcing facilities.



The Picture House, Eastleigh is finished in "Snowcrete" with a dado of "Vitroline" with "Staybrite" joint bands

PICTURE HOUSE, EASTLEIGH

ENLARGED AND IMPROVED

WHEN it was decided to make of the Picture House, Eastleigh, Hants, an up-to-date kinema with every modern improvement suitable to its function, its proprietor, George Wright, who is also proprietor of the Regal, Eastleigh, found himself faced with no easy task.

The old Picture House was practically a pioneer venture in the town, converted from ordinary business premises. The ceiling was low, there was no balcony and the house generally inconvenient.

The first step in modernisation was the acquisition of an adjoining cottage on an extended site, and the added area gave possibilities of seating approaching 700.

A Bold Exterior

As will be seen from the accompanying illustrations, the transformation has been remarkable.

Externally, the building is finished in "Snowcrete," with a dado 10 ft. high of "Vitroline" with "Staybrite" joint bands. The front entrance comprises four pairs of doors glazed with embossed coloured plate-glass, the woodwork being finished in black cellulose enamel.

Covering the entrance is a bold seven-foot canopy in "Staybrite" steel, which is internally lit. Two large floodlights on the canopy light up at night the upper parts of the front, and a Neon sign has been installed just below the main cornice.

Entrance Hall

Internally, a flight of six steps lead from the foyer to the first landing, where they divide right and left to stairs to the balcony, all being in white marble. The balustrade is in black wrought-iron relieved with "Birmabright" panels, the "Birmabright" handrail continuing to balcony entrances. The floor of the foyer is in black tiling, relieved with white in haphazard design. The upper part of the cash desks are also in "Birmabright," with embossed coloured plate glazings.

The whole of the interior decoration has been designed for change-colour lighting effect, and all lights are concealed. A decagonal centre drop piece suspended from the ceiling is thus lighted, and the facade of the balcony is glazed in panels and internally lit.

Attractive Lighting Scheme

Mr. Wright was very particular as to his colour scheme, and Campbell Bros. were able to carry out his wishes with the utmost success. The base of the walls were treated with a mottled rust colour, lightening through shades of dark tangerine, orange and cowslip to pale primrose. The pillars are picked out in delicate shades of green and blue.

Two deep lattices backed with silver gauze on which colour-lighting is reflected give beauty to the bold proscenium. Coloured lighting also plays from the tops of the auditorium main doors, from top of proscenium face, on to a relief figure on the back wall and from the grilles in the ceiling and under the balcony.

Among many novel innovations is the provision of spotlight mirrors in the ladies' rooms, which are tastefully furnished with cellulosed fittings in Chinese red.

The proscenium curtains are in silver-grey, with striped colour design at the bottom.

The interior of the kinema will be easily kept clean by means of a vacuum cleaning plant installed in the cellar, with ample ducts to all parts of the house.

The heating installation is designed on the low-pressure accelerated hot-water system. The whole of the building is heated by radiators fixed generally on outside walls, and fresh-air inlets are fitted behind, so that controlled fresh air can be admitted to the building after having been warmed to a desired temperature.

Ventilation System

Extract ventilation is provided to extract at the rate of 700 cu. ft. per head per hour, including standing patrons as well as all seats and all attendants. This represents a total extraction of over half a million cubic feet per hour. Extraction is effected by a number of fans situated in suitable positions in roof and voids. Great care has been taken that those fans are silent in operation, and that, generally, air velocities are reduced to a minimum to eliminate all possibility of draught.

A flight of six steps lead to the first landing where they divide right and left

Arrangements have also been made so that extracted smoke is not drawn across the path of the projector beam, thereby ensuring, at all times, a clear screen.

A double-cylinder 52-h.p. Diesel engine will provide the current for light and projection purposes. This is installed at some distance from the kinema at the rear. The town's supply is also available, and a "Keepalite" plant for emergency lighting completes the equipment.

E. Rushworth is in charge of the operating department of the Redesdale Cinema, Coventry. E. Rushworth has been chief operator at the Lyric Cinema, Coventry, previous to which he was in the Clacton area.

WURLITZER
THE SHOWMAN'S ORGAN
Represented in Europe by WALTER PEARCE
33 KING ST. LONDON W.C.2
Tel. Temple Bar 2231

Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

Date.		Title of Films.	Stars.	Shown By.	Place.	Time.
Wed.,	Feb. 15	Goldie Gets Along	Lila Damita	Radio	Prince Edward	11
,,	,, 15	The Monkey's Paw	C. Aubrey Smith	Radio	Prince Edward	3
,,	,, 15	Letting In the Sunshine	Albert Burdon	Wardour	Prince Edward	8.30
,,	,, 16	The King's Vacation	George Arliss	Warner	Phœnix	11
Thur.,	,, 16	The Voice of Israel	——	Wardour	Cinema House	11
,,	,, 16	No Other Woman	Irene Dunne	Radio	Prince Edward	3
,,	,, 16	The Medicine Man	Claude Allister	Radio	Prince Edward	3
,,	,, 17	The Run Around; Boskos Dizzy Date; Wrongorilla Sport Thrills, No. 3; That's the Spirit; Abe Lyman.	——	Warner	Own Theatre	3
Fri.,	,, 17	The Gambling Sex	——	Pathé	Phœnix	3
,,	,, 17	The Secret Agent	Harry Piel	P.D.C.	Cambridge	3
,,	,, 17	One Precious Year	——	Paramount	Carlton	10.30
,,	,, 17	Silvertip	Wally Reid, Jnr.	Butcher	Phœnix	3
Mon.,	,, 20	Racing Strain	——	Butcher	Phœnix	3
,,	,, 20	To-night Is Ours	Claudette Colbert	Paramount	Carlton	10.30
Tues.,	,, 21	Bring 'Em Back Sober	——	Paramount	Carlton	10.30
,,	,, 21	Behind Jury Doors	——	British Lion	Rialto	10.30
,,	,, 24	Madame Butterfly	——	Paramount	Carlton	10.30
Fri.,	,, 24	Bring 'Em Back Sober	——	Paramount	Carlton	10.30
,,	,, 24	Savage Girl	——	Pathé	Phœnix	3

BELFAST

Tues.,	Feb. 21	The Man From Toronto	Jessie Matthews	Ideal	Classic	11
,,	,, 21	Hypnotised	Moran and Mack	Ideal	Royal Avenue	11

BIRMINGHAM

Fri.,	Feb. 17	Goldie Gets Along	Lili Damita	Radio	Gaumont Paoace	10.45
,,	,, 17	Second Hand Wife; Yes, Madam	——	Fox	West End	10.45
,,	,, 17	The Kid From Spain	Eddie Cantor	United Artists	Forum	10.30
Sun.,	,, 19	The Sign of the Cross	Fredric March	Paramount	Futurist	3
Tues.,	,, 21	The Devil is Driving	Edmund Lowe	Paramount	Futurist	10.45
,,	,, 21	The Monkey's Paw	C. Aubrey Smith	Radio	West End	10.30
,,	,, 21	Grand Slam	Loretta Young	Warner	Forum	10.30
Wed.,	,, 22	Shorts	——	Paramount	Futurist	10.45
,,	,, 22	Letting In the Sunshine	Albert Burdon	Wardour	Forum	10.30
,,	,, 22	No Other Woman	Irene Dunne	Radio	West End	10.45

CARDIFF

Fri.,	Feb. 17	Manhattan Tower	Mary Brian	Pathé	Queen's	11
,,	,, 17	World Famous Orchestras	——	British Lion	New	11
,,	,, 17	No Other Woman	Irene Dunne	Radio	Empire	10.45
,,	,, 17	Under Cover Man	George Raft	Paramount	Capitol	10.30
,,	,, 17	Twenty Thousand Years in Sing Sing.	Spencer Tracy	First National	Empire	3
Tues.,	,, 21	Gambling Sex	——	Pathé	Queen's	11
,,	,, 21	The Monkey's Paw	C. Aubrey Smith	Radio	New	11
Wed.,	,, 22	Forty Second Street	Warner Baxter	Warner	Queen's	11

EXETER

Sun.,	Feb. 19	Twenty Thousand Years in Sing Sing.	Spencer Tracy	First National	Plaza	3
,,	,, 19	Frisco Jenny	Ruth Chatterton	First National	Plaza	3

GLASGOW

Fri.,	Feb. 17	Second Hand Wife; Yes, Madam	——	Fox	Picture House	10.45
,,	,, 17	Ladies They Talk About	Barbara Stanwyck	Warner	Coliseum	11
,,	,, 17	The Right to Happiness	Richard Tauber	Wardour	Regal	11
Mon.,	,, 20	The Secret Agent	Harry Piel	P.D.C.	Picture House	11
Tues.,	,, 21	Manhattan Tower	Mary Brian	Pathé	Regal	10.45
,,	,, 21	The Half Naked Truth	Lee Tracy	Radio	Picture House	10.45
,,	,, 21	Cynara	Ronald Colman	United Artists	La Scala	10.45
Wed.,	,, 22	The Sign of the Cross	Fredric March	Paramount	Green's Playhouse	11
,,	,, 22	Goldie Gets Along	Lili Damita	Radio	Picture House	11
Thur.,	,, 23	Souls for Sables	Natalie Moorhead	Wardour	Regal	10.30
,,	,, 23	Perfect Understanding	Gloria Swanson	United Artists	La Scala	10.45

LEEDS

Fri.,	Feb. 17	The Devil is Driving	Edmund Lowe	Paramount	Paramount	10.45
,,	,, 17	The Kid From Spain	Eddie Cantor	United Artists	Scala	10.45
,,	,, 17	Employee's Entrance	Warren William	First National	Rialto	11
Tues.,	,, 21	The Billion Dollar Scandal	Robert Armstrong	Paramount	Paramount	10.45
,,	,, 21	Silvertip; Racing Strain	——	Butcher	Tower P.H.	11
,,	,, 21	No Other Woman	Irene Dunne	Radio	Scala	10.45
,,	,, 21	Second Hand Wife; Yes, Madam	——	Fox	Majestic	11
,,	,, 21	The Circus of Sin	Anna Sten	Wardour	Rialto	11
Wed.,	,, 22	Penal Code	——	Pathé	Rialto	11
,,	,, 22	Grand Slam; Haunted Gold	——	Warner	Tower P.H.	11
,,	,, 22	The King's Cup	Dorothy Bourchier	W. & F.	Scala	11
Thur.,	,, 23	Just My Luck	Ralph Lynn	W. & F.	Scala	11

LIVERPOOL

Fri.,	Feb. 17	Goldie Gets Along	Lili Damita	Radio	Palais de Luxe	11
,,	,, 17	The Sign of the Cross	Fredric March	Paramount	Futurist	10.45
Tues.,	,, 21	The Devil is Driving	Edmund Lowe	Paramount	Futurist	10.45
,,	,, 21	Hot Pepper	Victor McLaglen	Fox	Trocadero	11
,,	,, 21	Souls for Sables	Natalie Moorhead	Wardour	Hippodrome	11
,,	,, 21	The Monkey's Paw	C. Aubrey Smith	Radio	Palais de Luxe	11
Wed.,	,, 21	Forty Second Street	Warner Baxter	Warner	Forum	10.45
,,	,, 22	The Secret Agent	Harry Piel	P.D.C.	Trocadero	11
,,	,, 22	Shorts	——	Wardour	Forum	11
Thur.,	,, 23	World Famous Orchestras	——	British Lion	Scala	11
,,	,, 23	The Little Damozel	Anna Neagle	W. & F.	Palais de Luxe	11

MANCHESTER

Fri.,	Feb. 17	World Famous Orchestras	——	British Lion	Deansgate P.H.	11
,,	,, 17	The Monkey's Paw	C. Aubrey Smith	Radio	Hippodrome	3
,,	,, 17	The Devil is Driving	Edmund Lowe	Paramount	Paramount	10.45
Tues.,	,, 21	Employee's Entrance	Warren William	First National	Theatre Royal	11
,,	,, 21	The Billion Dollar Scandal	Robert Armstrong	Paramount	Paramount	10.45
,,	,, 21	The Secret Agent	Harry Piel	P.D.C.	Deansgate P.H.	11
,,	,, 21	Shorts	——	Wardour	Theatre Royal	10.45
Wed.,	,, 22	Barbarina	Lil Dagover	Ben C. Gibbs	Deansgate P.H.	10.30
,,	,, 22	Wild Women of Borneo	——	Ben C. Gibbs	Deansgate P.H.	10.30
,,	,, 22	Letting In the Sunshine	Albert Burdon	Wardour	Theatre Royal	10.45
Thur.,	,, 23	Grand Slam; Haunted Gold	——	Warner	Theatre Royal	10.45
,,	,, 23	No Other Woman	Irene Dunne	Radio	Hippodrome	3

NEWCASTLE

Fri.,	Feb. 17	Under Cover Man	George Raft	Paramount	Paramount	10.30
,,	,, 17	The Circus of Sin	Anna Sten	Wardour	Grainger P.H.	10.30
Mon.,	,, 17	The Kid from Spain	Eddie Cantor	United Artists	Queen's	10.30
,,	,, 20	World Famous Orchestras	——	British Lion	Stoll P.H.	11
,,	,, 20	The Half Naked Truth	Lee Tracy	Radio	Queen's	10.45
Tues.,	,, 20	Second Hand Wife; Yes, Madam	——	Fox	Westgate P.H.	10.30
Wed.,	,, 21	Goldie Gets Along	Lili Damita	Radio	Queen's	10.45
,,	,, 22	Manhattan Tower	Mary Brian	Pathé	Stoll P.H.	10.45
,,	,, 22	The King's Vacation	George Arliss	Warner	Grainger P.H.	10.30
,,	,, 22	Little Miss Nobody	Winna Winifried	Warner	Grainger P.H.	10.30
Thur.,	,, 22	The Secret Agent	Harry Piel	P.D.C.	Westgate P.H.	11
,,	,, 23	Silvertip; Racing Strain	——	Butcher	Stoll P.H.	10.30
,,	,, 23	The Monkey's Paw	C. Aubrey Smith	Radio	Queen's	10,45

NOTTINGHAM

Fri.,	Feb. 17	The Monkey's Paw	C. Aubrey Smith	Radio	Elite	10.45
Tues.,	,, 21	They Just Had to Get Married	Zasu Pitts	Universal	Scala	10.30
Wed.,	,, 22	No Other Woman	Irene Dunne	Radio	Elite	10.45
Thur.,	,, 23	The Secret Agent	Harry Piel	P.D.C.	Goldsmith P.H.	11

SHEFFIELD

Fri.,	Feb. 17	Penal Code	——	Pathé	Hippodrome	11
,,	,, 17	They Just Had to Get Married	Zasu Pitts	Universal	Union Street	10.45
Tues.,	,, 17	The Monkey's Paw	C. Aubrey Smith	Radio	Central	11
,,	,, 21	Under Cover Man	George Raft	Paramount	Regent	10.45
,,	,, 21	No Other Woman	Irene Dunne	Radio	Union Street	10.45
,,	,, 21	Just My Luck	Ralph Lynn	W. & F.	Cinema House	11
,,	,, 21	The Right to Happiness	Richard Tauber	Wardour	Grainger P.H.	10.30
Wed.,	,, 21	Cynara	Ronald Colman	United Artists	Central P.H.	10.30
,,	,, 22	The Little Damozel	Anna Neagle	W. & F.	Cinema House	11
,,	,, 22	The Circus of Sin	Anna Sten	Wardour	Hippodrome	11
Thur.,	,, 22	Perfect Understanding	Gloria Swanson	United Artists	Central P.H.	10.30
,,	,, 23	Gambling Sex	——	Pathé	Hippodrome	11

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2	do. Small Ap.	5 in. 13 cm.
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4	do. do.	3½ in.
2	do. do.	3¾ in.
1	Hummel do.	4 in.
4	Kalee do.	4½ in.
1	Busch do.	4 in.
1	Gaumont do.	4 in.
1	Busch do.	4¾ in.
1	Kamm do.	4½ in.
2	Kalee do.	4¾ in.
1	Busch do.	4½ in.
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1	do. do.	4¾ in.
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